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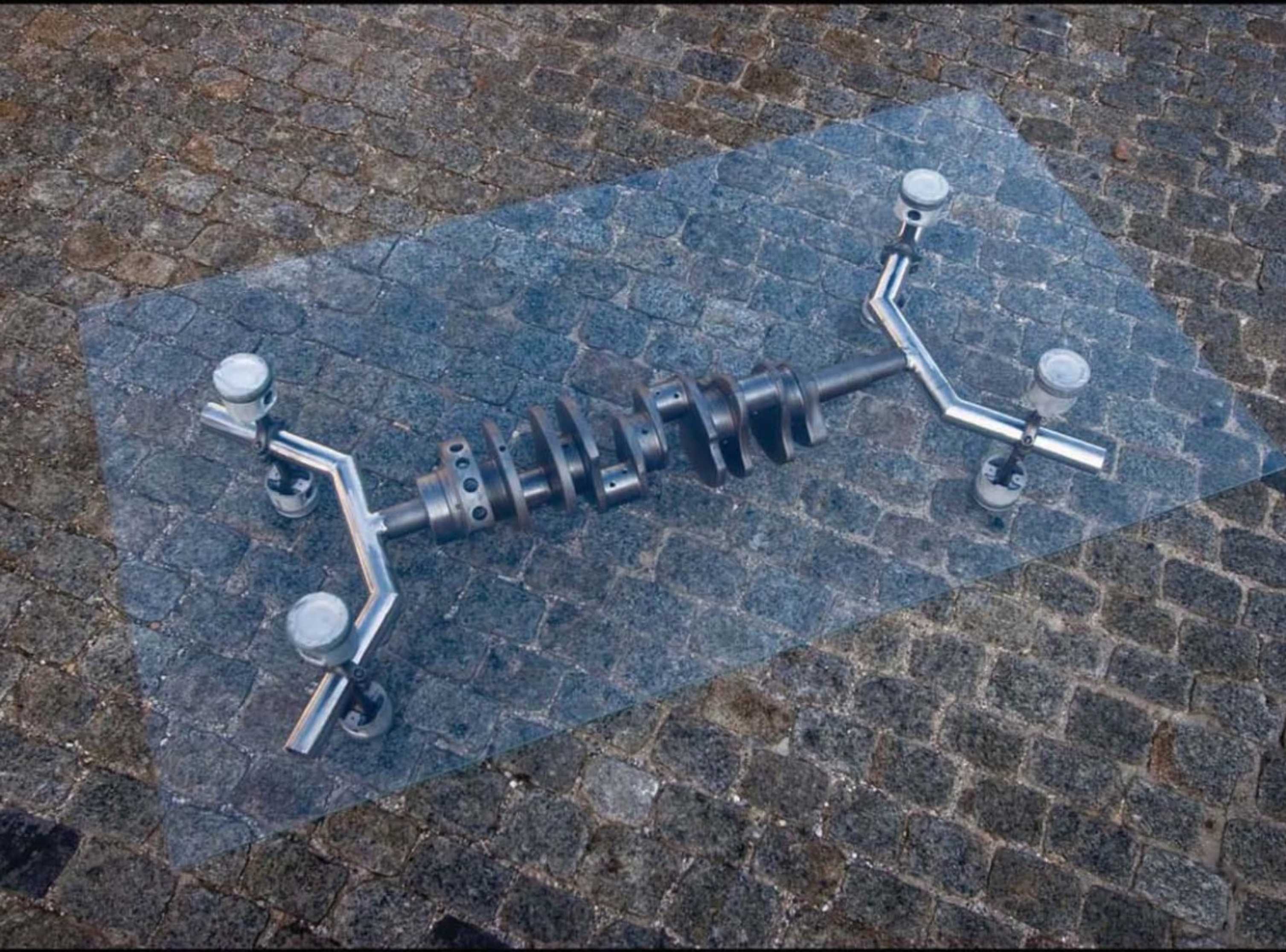

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Photo: George P. Post

Terry Evans, wood

Photo: Mark Olenki

David Datwyler, wood

Photo: Scott Munn

Teresa Bergen, earthenware

Photo: David Peters

David Peters, mixed media

Photo: Eileen Braun

Eileen Braun, porcelain

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Eric Serritella, ceramic/stoneware

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Paul Villinksi, *My Back Pages*, 2006-2008 Photo: Courtesy Morgan Lehman Gallery, NY

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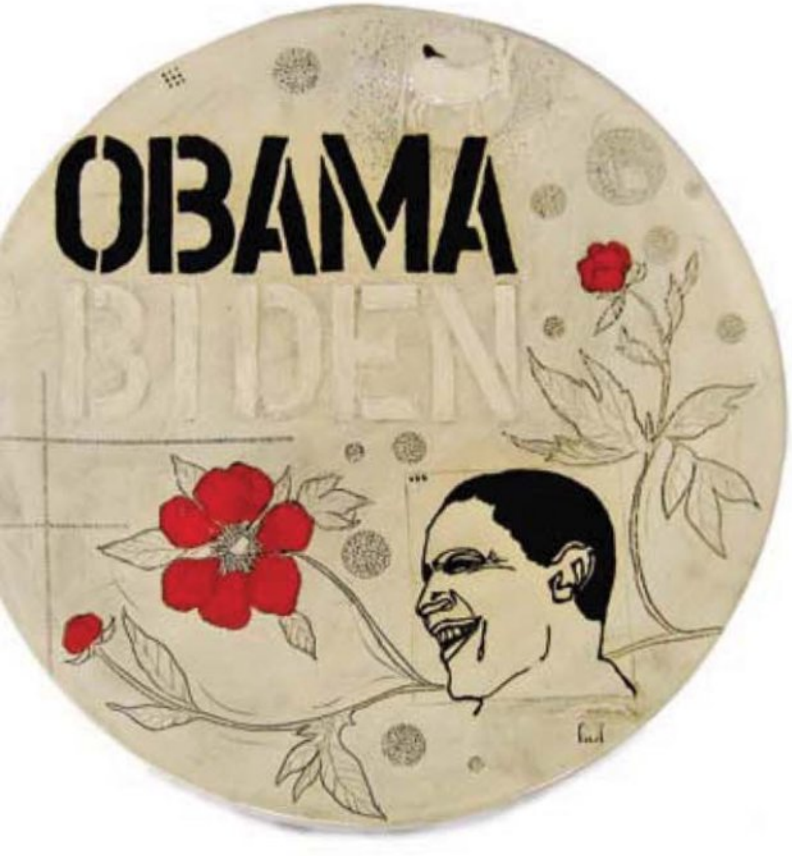

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Dave Lauridsen photographs Alison Berger's studio filled with objects she creates for a variety of clients, including Hermès.
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Above:
Diana Fayt's Obamaware platter of glazed stoneware was part of an artist-inspired fund-raising gambit of the 2008 presidential campaign.
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From your pen to our ears.

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Hanging out with stained glass artist Judith Schaechter in Philadelphia, Robert Sullivan observes her passionate devotion to her medium, her punk/pop tastes and her predilection for death-related subjects.
Photography by Elena Dorfman

Judith Schaechter at work on a church window-inspired piece in her Philadelphia studio in the company of cats and NPR. Photography by Elena Dorfman

Gimme More!
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In a time when artists are changing their mediums as fast as they change their Facebook page, Judith Schaechter is the constant unchanging glass star.

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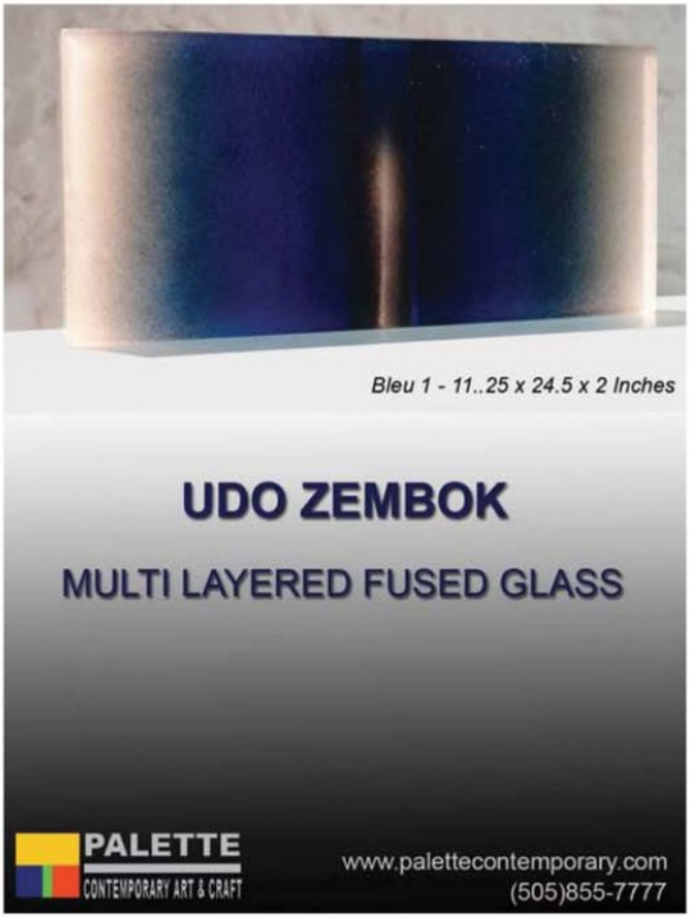

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Ron Layport, "The Running" 2008, maple, pigment
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Ron Fleming, "The Gathering" 2008, spalted sycamore, basswood, acrylics
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DUE NORTH

The legacy and artists of Scotland's North Lands Creative Glass

PHOTO: S. BARALL

Jane Bruce, *Mirror House*, 2008, kilnformed glass, mirror, 12 x 7 x 12 inches

PHOTO: G. PIPER

Lisa Cahill, *Nordic Skies* (detail), 2008, kilnformed and carved glass panels (set of 3), 24 x 44 x .5 inches

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Iain Aitch ("A Tale from the Dark Side," p. 46), based in London, writes for the *Guardian* and the *Daily Telegraph* and is the author of *We're British, Innit* (HarperCollins).

Sarah Archer ("Critic's Corner," p. 100) is the director of Greenwich House Pottery in New York City. A version of this article will appear later this year in *The Studio Potter*.

Suzanne Beal ("Material Culture," p. 36) is an arts writer and curator in Seattle. "In one fell swoop, Ed Carpenter managed to create a monument that captures the fragility of the human body and the resilience of the human spirit."

Gerry Craig (Reviewed, "Inspiring Design," p. 40) is head of the department of art at Kansas State University.

Elena Dorfman ("Through the Looking Glass," p. 62) is a photographer whose latest book is *Fandomania* (Aperture). "Judith Schaecter's home is an intricate maze with one surprise after another. It was a pleasure to spend a few moments in her eccentric world."

Sally Hansell (Hunting & Gathering, p. 74), an Atlanta-based journalist, became fascinated by Black Mountain College during weekend visits to Western North Carolina. "The museum seems to perpetuate the energy of the college."

Marc Kristal (Outskirts, p. 38) is the New York contributing editor of *Dwell* and a contributor to many publications. "The tale of the Currier Museum's Rossellino illustrates that forensic science and connoisseurship remain essential and interdependent—as both can be fallible."

Dave Lauridsen ("The Very Bearable Lightness of Being," p. 54) is a Los Angeles-based photographer. "Clients tell me I'm detail-oriented and the smallest details are the first thing I notice about other people's work—the case with Alison Berger's glass. Every piece has the feel that it has been labored over with the highest level of craftsmanship."

John Perreault (Reviewed, "František Vizner," p. 44) is past-president, American Section, International Association of Art Critics and founder of Artopia.

Maria Porges (Reviewed, "The Miniature Worlds of Bruce Metcalf," p. 42) is an artist and writer based in Oakland, California. "Metcalf's notebooks offered invaluable insight into how an artist can imagine three-dimensional work through drawing."

Lauren Silberman (Shop Talk, p. 18), a Brooklyn-based photographer, also does video, installation and performance art.

Robert Sullivan ("Through the Looking Glass," p. 62) is the author of *Rats, How Not To Get Rich* and *The Thoreau You Don't Know*, to be published in March (HarperCollins).

Adam Wallacavage (Wide World of Craft, p. 114), a photographer and sculptor, both photographed the Philadelphia story and was featured in it. "It was incredible to meet so many amazing artists and dealers right here in my own city." ✚

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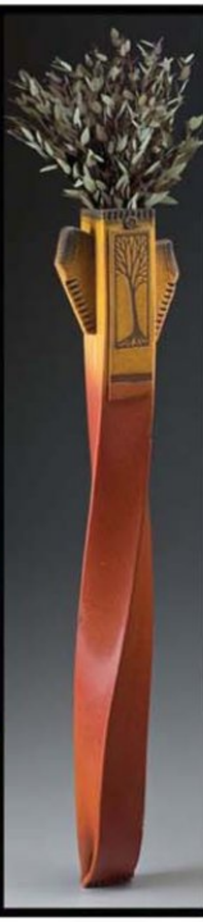

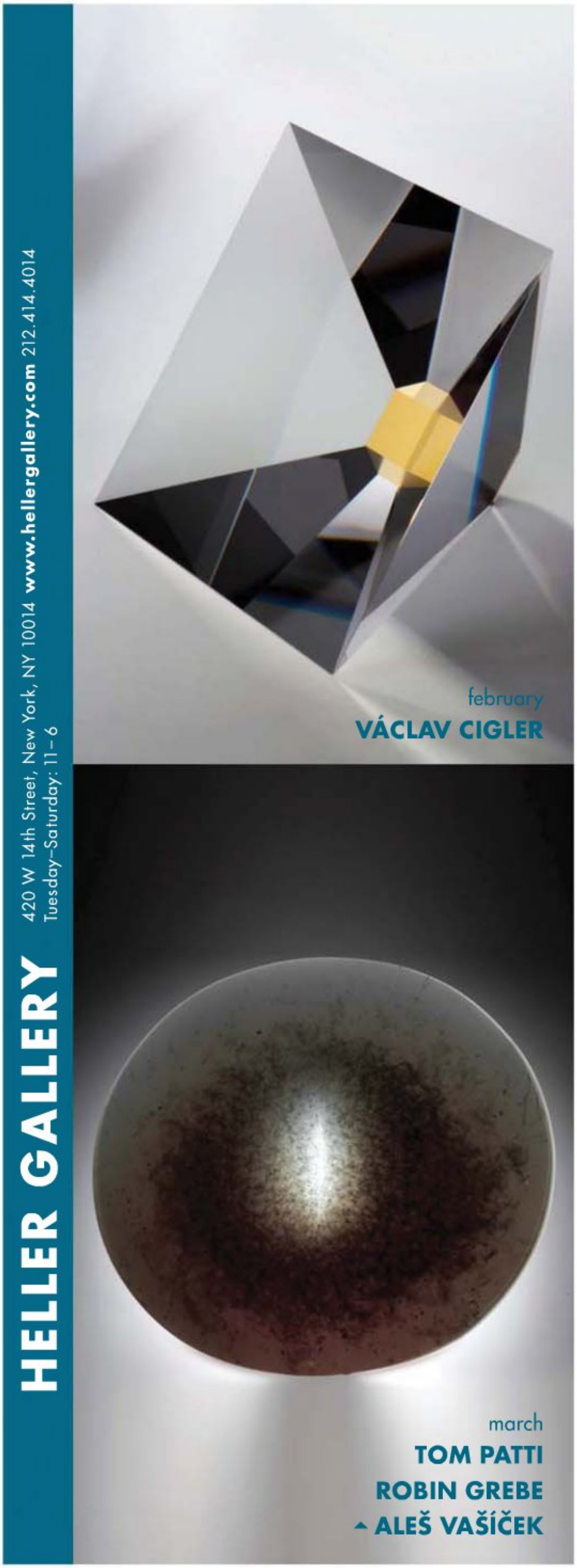

We've Got Mail

Furniture maker Tom Loeser and his public seating project *Cinch,* on the December/January 2009 cover.

Kudos!
The December/January issue was so packed full of information on the highest level that it could function as a source book for years to come. Thank you!
DOT HODGES
Charlotte, North Carolina

We Need More Like Her!
I just opened the December/January issue and flipped immediately to the article on Karen Johnson Boyd ("The Art of Stealth Philanthropy"). What an outstanding piece.

In my former life as a corporate consultant, S. C. Johnson was one of my largest clients. It was common knowledge how committed the Johnson family was to the community. When my corporate life began to overlap with the craft world, I knew "someone in the Johnson family" played a major role in the emergence of the craft movement. While the family members involved in the corporation and family foundation were highly visible, Karen Johnson Boyd's name was virtually unknown to those not involved with the Racine Art Museum or aware of her involvement with Perimeter Gallery in Chicago. The term "stealth philanthropy" could not be more fitting. It pays tribute to a woman who put the development of the field ahead of her own recognition.

On a personal level, having seen the impact of the Johnson family from many angles, I found this a very special article. More importantly, there is a great deal of provocative information relating to some of the issues we grapple with now in building new awareness of the importance of the "makers" and in revitalizing the field.
SUE BASS
Chicago, Illinois

The Heartland Question
I have to admit there's been something bugging me since finishing the American Craft December/January issue.

The term "Heartland" you used on the cover to describe the geography of the Upper Midwest is wrong. Merriam-Webster defines the term "Heartland" as follows: "a central land area (as northern Eurasia) having strategic advantages; the central geographical region of the United States in which mainstream or traditional values predominate; a region where something (as an industry or activity) most strongly thrives."

When did Chicago, Cincinnati and Detroit become part of the "Heartland?" You do a good job of writing, but I think you all should stay away from teaching geography. Since I'm a generous guy, if you send me an address I'll send a map so you can see where the "Heartland" is.
ERIC A. RYSER
Manhattan, Kansas

Editors' Note: We stand by our use of "Heartland" as a geographical designation to refer to the Midwest, as in this Wikipedia entry:

"The Midwestern United States (also called the Midwest, the Middle West, and The Heartland) is one of the four geographic regions within the United States of America that are officially recognized by the United States Census Bureau. The region consists of twelve states: Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin."

Of course, there is room for interpretation, so we'll accept that map if you're still offering!

Ladder-Backs vs. LadderbackcabreddaLs

I was surprised by Tom Loeser's characterization of *Fine Woodworking* magazine as having a "slightly anti-intellectual slant" ("Tom Loeser: Taking Creative License," December/January). *Fine Woodworking* has published the works of Garry Knox Bennett, Wendy Maruyama, Craig Nutt and many other studio furniture trailblazers.

We have also published the work of makers who are masters at working in established idioms and who prefer 18th- and 19th-century aesthetics.

I do agree with Loeser's observation that the world of woodworking is pretty small. That's why we take an open-minded approach to our content. The universe of woodworkers who are primarily interested in taking the craft to new and experimental areas is tiny. But we appreciate their idealism and provide online forums, at www.finewoodworking.com, where lively discussions on design are ongoing. *Fine Woodworking* magazine also supports the Furniture Society, an organization that furthers the growth of new ideas.

Fine Woodworking's content mix reflects its readership, and that audience leans more toward useful vs. experimental work. The two camps don't always see eye to eye. Our goal is to educate and inspire furniture makers of all stripes. The beauty of that approach is that some will build ladder-back chairs; others LadderbackcabreddaLs.

ANATOLE BURKIN
Publisher
Fine Woodworking
Newtown, Connecticut

What's a Photo For?

As an amateur photographer, I loved the photo of Jed Morfit in the December/January issue ("Radar").

But, the article it accompanied was an article about Morfit, and my grasp of him would have been much enhanced if I could have seen him. The fundamental purpose of photographs in publications is to show the readers what the subject looks like. I don't mind–no, in fact, I enjoy–an occasional "art photograph." But the article really made me want to see Jed!

JON C. LIEBMAN
Urbana, Illinois

Correction

In "Wendell Castle: Shifting Shapes & Breaking the Rules" (October/November 2008), the last name of George Beylerian was misspelled. We regret the error.

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The Big Blur

By Andrew Wagner

Lately it's been difficult to escape conversations concerning the mixing, matching and melding of craft, art, design and industry. This is nothing new, but in the past few years the chatter has become incessant, picking up steam thanks to a few key players who have managed the leap from one world to another with relative ease.

I tend to look at this confluence of ideas, disciplines and philosophies as a natural progression, an evolution. But anyone in their right mind would question what it's evolving into, especially when confronted with the visual cacophony generated by today's object-producing world.

The ongoing examination of this evolution is a pursuit that I am, for obvious reasons, thoroughly immersed in. Most recently I sat on a panel at the Silvermine Guild Arts Center in Connecticut called "Blurring the Boundaries: Trends in Contemporary Craft," where all the panelists and audience members seemed in agreement that any boundaries that existed between these fields have been thoroughly stretched, if not exactly erased.

This observation is sure to provoke chagrin from my industrious craft, art and design cohort Philip Wood, founder of the San Francisco-based design collective CITIZEN:Citizen. Wood is British and a classically trained cabinetmaker. The one time I've had the good fortune to share a pint with him in California, our conversation quickly turned to craft and where it stands in the world. Wood, being the Englishman he is, listened politely as I blathered on about this impending mega-merger and then mentioned he wanted to send me an article he'd been working on. "Of course," I said and headed back to New York eagerly awaiting his prose.

Wood's words arrived via e-mail shortly thereafter. When I opened the document called "Blurring of Boundaries," I expected to see something akin to a written affirmation of our conversation some weeks back. How wrong I was.

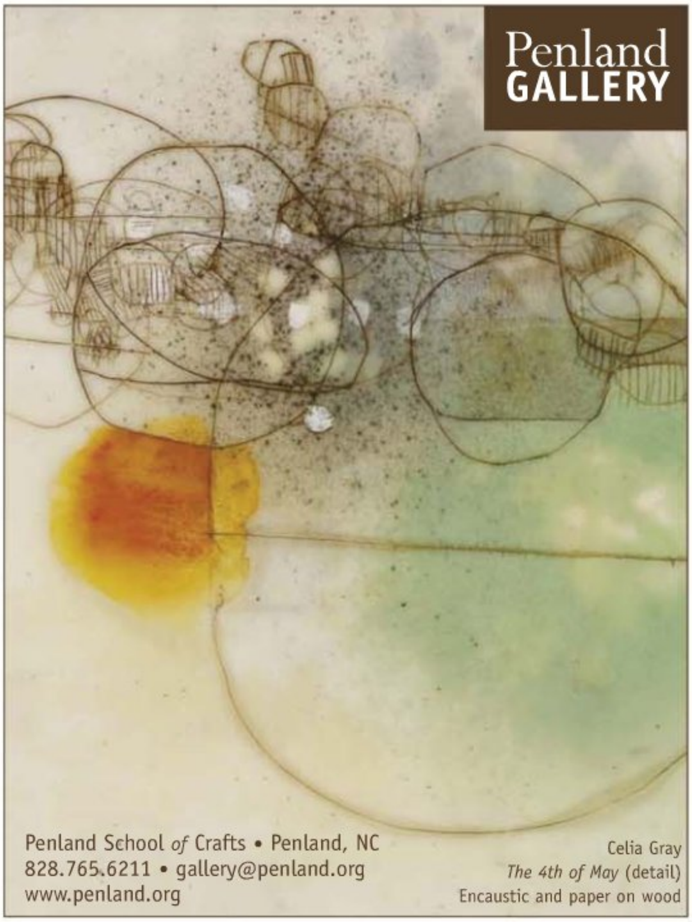
Wood begins his eloquent essay by stating, "At the moment it comes out of my mouth, I know I've said something that I neither wholeheartedly believe nor fully understand. 'Blurring the boundaries,' I say. It sounds just so exciting. I'd love to go and blur some of those boundaries. In fact, I envision it as something like the dismantling of the Berlin Wall, a sort of righteous attack on the artifice of the old guard that had been left standing by our own complacency. There are many un-thought-through phrases that spin out of my and, dare I say, many of your mouths, yet blurring boundaries is one that can be heard all too often these days, particularly in galleries, showrooms and magazines just like the one you're holding now."

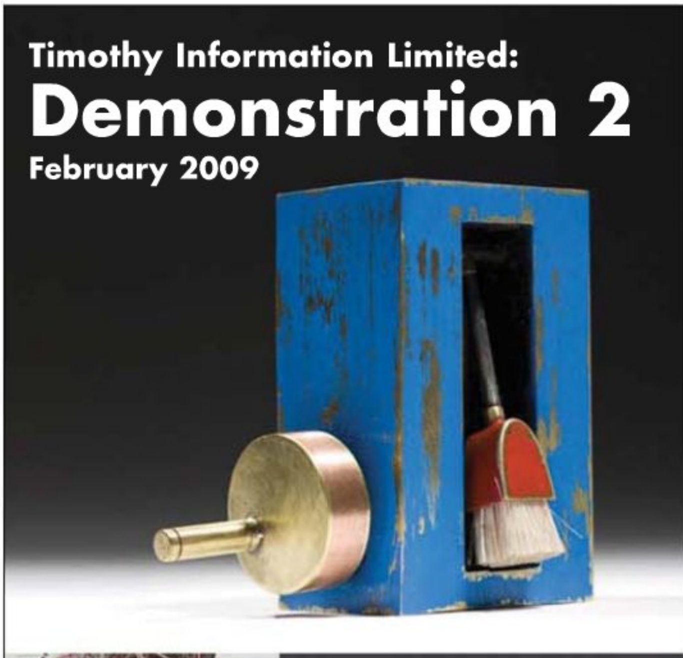
Like I said, I had Wood all wrong. Rather than feeling defensive, I was happy to have my thinking challenged, and the more I thought about it, the more I realized he was articulating the lingering doubts that had been creeping around in the back of my mind for months.

His essay continues, "We've seen boundaries being blurred, smudged and dismissed as nonexistent in an attempt to suggest they're no longer relevant. Segregation in the United States and Apartheid in South Africa could only be assessed and brought down as the tyrannical regimes that they were by highlighting them. Emancipation from existing thinking doesn't come from the blurring of boundaries, it comes from clearly understanding their nature and location."

While Wood certainly has helped me to appreciate the larger philosophy behind the classification of creative pursuits, I must say, at the risk of not being bought a pint during my next visit to the Bay Area, I don't completely agree. The "big blur" has picked up such momentum that I feel it warrants an examination of its own—and that's precisely what we've put together in this issue, with hopes of illuminating the similarities and the differences between disciplines, examining where they overlap and where they diverge and, in doing so, perhaps contributing to the evolution of them all. ✚

Drop me a line: awagner@craftcouncil.org





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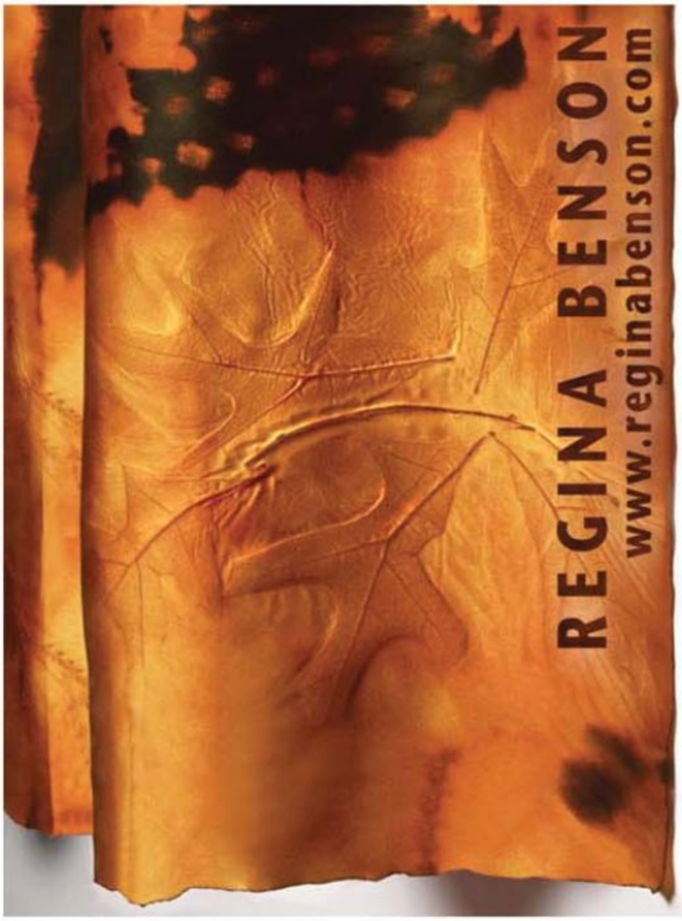

zoom

An up close guide to books, galleries, people & places

1

❷

Shop Talk

Down East in Chelsea

Nancy Margolis Gallery
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Nancy Margolis ❶ doesn't remember a time when art didn't play a significant role in her life. Her parents, both from Eastern Europe, instilled in her a love of art, music and literature at a very young age. An enlightening trip to Europe when she was 19 years old reinforced this passion. "It opened my eyes to another culture, its marvels, its history and its art. I have never lost my attraction to the world abroad and the arts," she says. "It was a world I wanted and sought." Margolis has continued this journey of discovery ever since, whether it be as a student, teacher, ceramist or gallery owner. It is through these experiences that Margolis has discovered why change isn't just good–it's necessary.

When did you first become involved with ceramics?
I went to Bates College in Maine, and that particular school didn't have much of an art program so I majored in literature. I began taking clay courses from the wife of one of my professors, Fay Friedman, and really enjoyed it, but after I graduated, I had my kids and didn't do anything else for a while. After my youngest was born, I looked into doing something more formal. There wasn't anything going on in Lewiston, Maine, where I was living, but the University of New Hampshire, which was an hour and 45 minutes away, had developed quite a clay program and I was given permission to be a special student.

One thing led to another and I became more involved. For a number of years I would go to craft fairs and sell my work. Then I realized that I spent all my time either working in my studio or at home with my kids. I never left my house! I went to see the president of Bates, where the art department was just beginning to develop, and said I was interested in teaching. I taught there for 10 years and really loved it.

What prompted your decision to open a gallery?
The truth is I always wanted to. We lived about an hour and a half away from Ogunquit, Maine, where an artist colony had developed. We used to summer there and I knew that it was a good place to have a seasonal gallery. I found a great space and started selling my work. I realized the space was too big for just my work so I started carrying other crafts. This was during the late 70s when the craft movement was really burgeoning.

I eventually decided I wanted a year-round gallery, so my husband and I bought a firehouse from the city of Auburn, where we now lived. It was built in 1889 and it was an incredible building. I had an architect redesign the interior. There was a restaurant on two floors that took up one whole side, three stores on one floor and another three on the second, where I had my gallery. Unfortunately, Auburn is an industrial city and it didn't have much of a middle class or upper middle class. It was a risky endeavor and financially it didn't pan out. I really loved that building because I'd developed it. I put my heart and soul in it. I believed I could never do that again, but I recovered and found a place in Portland–the best place to have a gallery. During that time I still had the summer gallery, but after a while it became very difficult to run and I closed it.

What made you decide to transition from Portland to New York City?
Even before I started the gallery in Ogunquit I had dreamed of owning one in New York. I really wanted to show more museum-type work. I knew I couldn't do it successfully where I was. In the early 90s I started to reach the point where I had to move on and do something else. I had an apartment in a brownstone in Chelsea and it wasn't a big risk, since I was paying the rent anyway. I decided to test out whether or not I could really do something in New York City.

So you were pretty far ahead of the game when you moved to Chelsea.
Yes. Chelsea hadn't started yet and it felt very lonely. My third year there it began to develop, but I felt that I had to be in a place that was more visible and I decided to go down to SoHo. The action truly was there at that moment. In 2003 my lease was up and I decided to return to Chelsea, which by that time was the place to be. It's interesting that it happened that way, but it was okay. I ended up in a good spot and maybe I wouldn't have if I'd stayed in Chelsea from the outset.

You've begun showing paintings and works on paper. How did that come about?
One of the things that's happened since I've been here is that the ceramics movement has changed. There aren't the collectors that there used to be buying ceramics. There isn't the creativity that used to go on. I've always been interested in painting and two-dimensional work. I'm not giving up on ceramics, but I'm trying to go in a slightly different direction. I still think there are some very exciting ceramists, such as Kim Simonsson and Eva Hild, who created *Loop 390* ❷. At one time this type of artist would have had to show in a craft gallery, but now painting galleries are showing ceramic artists. There aren't the barriers there used to be. It's a different world–a more open world. And that's a good thing.—**S.S.**

Gimme More!
nancymargolisgallery.com

Photos/Lauren Silberman.

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Preview

Thinking Hands, Speaking Things

Stedelijk Museum 's-Hertogenbosch
Survey of Designs by Studio Wieki Somers
's-Hertogenbosch, Netherlands
December 13, 2008 – February 15, 2009
www.sm-s.nl

The Dutch designer Wieki Somers (b. 1976), whose work began to garner attention even before she'd completed her education at the Design Academy in Eindhoven, is being honored by the Stedelijk Museum 's-Hertogenbosch with a survey of her projects, a singular amalgam of function, poetic narrative content and sophisticated use of materials. These objects were produced collaboratively with Dylan van den Berg, with whom she works under the rubric Studio Wieki Somers.

"I'm interested in the way people deal with the everyday objects they are surrounded with," says Somers. "I try to figure out their hidden potential–the beauty and the tales which hide within." These objects are remarkably diverse, arising from unrelated anecdotal impulses. For example, *High Tea Pot*, 2003, which actually pours, is a surreal porcelain vessel in the shape of a pig's skull, accompanied by a cozy made of rat's fur (perhaps a reference to the Surrealist artist Meret Oppenheim's iconic fur-lined teacup, saucer and spoon?). Also in ceramic are *Blossoms* ❶, 2004, a vase that seems to grow from within but also has holes to insert fresh flowers and leaves which relate to those printed on the piece, and *Mattress Stone Bottle*, 2002, an example of a soft form frozen into a hard shape that might be a vase or a buoy, and which carries an image of an old flower pattern on a mattress.

Somers uses wood in the lyrical *Bathboat*, 2005, a red cedar and oak bathtub in the form of a rowboat turned inside out, which she characterizes as "a vehicle on dry land where the mind can drift away." Metal is the medium of one of her most compelling works, for its cross-cultural resonance, the 2007 *Chinese Stools* ❷ –inspired by a trip to Beijing. Somers and van den Berg, focusing on details of street life in the ever-growing metropolis, noticed the customized stools used by street vendors and then "immortalized" them by casting a few in aluminum which she then coated with what looks like automobile paint, a reference to the "modern side" of Beijing.

Convinced that there is already a surfeit of consumer items in today's world, Somers strives to create pieces that carry the traces of their making and thus can trigger the user's imagination. "Through imagining what things are and what they might be," she says, "I translate my ideas into objects that can heighten people's awareness."—B.S.

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Hot Spots

Show Time

Gallery shows, listed A–Z by state. View complete calendar: www.americancraftmag.org

AL / Montgomery
Montgomery Museum of Fine Arts:
Patrick Dougherty
Mar. 1–Mar. 1, 2010
www.mmfa.org
Saplings are woven into an immense lawn installation.

❶ AZ / Mesa
Mesa Contemporary Arts at Mesa Arts Center:
30th Annual Contemporary Crafts
to Mar. 15
www.mesaartscenter.com
Mesa's celebration of crafts, including Lynette Andreasen's *Sisters*, proves that life is better with a view.

AR / Little Rock
Arkansas Arts Center:
36th Annual Toys Designed by Artists
Mar. 13–May 10
www.arkarts.com
Originally designed pieces make an unconventional contribution to the art of play.

Solinglass

A GALLERY
134 East Front Street
Hattiesburg, MS 39403
601-584-6785
www.theagallery.com

AVVENTURA
463 Amsterdam Avenue
New York, NY 10024
212-769-2510
www.forthatspecialgift.com

LANNING GALLERY
431 Highway 179
Sedona, AZ 86336
928-282-6865
www.lanninggallery.com

LEKAE GALLERY
7106 Main Street
Scottsdale, AZ 85251
480-874-2624
www.lekaegallery.com

REDSKY GALLERY
1244 East Boulevard
Charlotte, NC 28203
704-377-6400
www.redskygallery.com

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Product Placement
JacQueline Sanchez

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JacQueline Sanchez spells her name that way "to have some fun." Good times have long been a creative wellspring for her jewelry. As a teenage Grateful Dead fan, she made silver dancing bears (the band's logo) for fellow Dead Heads. Today, at 37, she turns Lego bricks into colorful, minimalist jewelry that's sophisticated yet playful.

"It hits so many demographics," Sanchez says of the appeal of her Forever Young line—accessories made of Legos that include large square pendants with a three-point diamond set in 14 k gold ❶ and hinge bracelets set in sterling silver ❷. Architects love the building reference. Moms savor memories of those little pieces they used to step on. Men covet her cufflinks as a stylish accoutrement to their French shirts. Even the Lego Company has embraced her work, featuring it on the Lego Creation Nation website.

A native of Long Island, New York, Sanchez found her calling in a high school jewelry class. "I realized that's where my passion was." After training at the Texas Institute of Jewelry Technology, she returned East and for a decade honed her skills as a bench jeweler and manager at jewelry stores. Yet while her pieces were well crafted and wearable, Sanchez felt she lacked a clear direction and distinctive look—an instinct echoed by the jewelry marketing consultant Cindy Edelstein, whom she went to see in New York. Riding home on the train from that meeting, Sanchez thought, "Maybe, I need a fresh material to work with. But what?"

Her "eureka" moment came soon after. "One morning, I literally woke up and thought, "Toys R Us. Legos."

So she bought a tub of Legos and started to play. The rings were a hit at the 2003 American Craft Council Show in Baltimore, winning her an achievement award. Happily focused ever since, Sanchez launched her studio in 2006 in Atlanta, where she lives with her husband and their three-year-old son.

For her raw material, Sanchez shops the internet, where "Lego geeks" trade in collectibles. Beyond the familiar reds and blacks, she hunts for rarities like pinks and lime greens. One of her best finds was "this crazy blue, between seafoam and light blue, that I got on eBay." Then there are the treasures found in Lego theme playsets: "I love the Harry Potter one, because that's where I get my purples."—J.L.

Gimme More!
jacquelinesanchez.com
legocreationnation.com

❷ CA / Claremont
Scripps College Williamson Gallery:
65th Scripps Ceramic Annual
to Apr. 5
www.scrippscollege.edu/williamson-gallery
Provocative works that challenge viewers to contemplate political issues and other universal subjects, such as Charles Krafft's *Spone Sentry Series,* marks Scripps's ceramic tradition this year.

CA / San Jose
San Jose Museum of Quilts & Textiles:
Changing Landscapes: Contemporary Chinese Fiber Art
Feb. 3–Apr. 26
www.sjquiltmuseum.org
The museum hosts selections from five biennials at Tsinghua University since 2000, presenting a snapshot of responses to China's enormous transformations over the past decade.

DC / Washington
The Textile Museum:
Timbuktu to Tibet: Rugs and Textiles of the Hajji Babas
to Mar. 8
www.textilemuseum.org
Textiles take visitors on a journey into the cultures of North Africa, the Middle East, Central Asia and beyond.

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Cheongju International Craft Biennale 2009

Photograph courtesy of Kim, Bo Kyoung

Events:
Cheongju International Craft Competition
Cheongju International Craft Fair
Guest Pavilion 2009: Canada ('Unity & Diversity')
International Symposium

Craft Competition initial application:
June 12th-22nd 2009
Submission of craft entries:
August 5th-7th 2009 (applicants in South Korea)
August 3rd-14th 2009 (applicants overseas)
www.okcj.org or contact details below

outside the box 만남을 찾아서

23 September to 1 November 2009

만남을 찾아서 outside the box

329 Heungdeok-ro, Heungdeok-gu, Cheongju-si, Chungcheongbuk-do, 361-828, Republic of Korea
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People & Places

Honors, Prizes and Projects

Applause…
The philanthropist and former Liz Claiborne CEO **Jerome A. Chazen,** who played a key role in the creation of the new **Museum of Arts and Design** as chair of its capital campaign, was honored at Visionaries! 2008, MAD's annual awards gala, November 12 in New York. Also saluted were African sculptor **El Anatsui,** communications titan **Alan Siegel** and **Claudio Luti** of the Italian furniture maker Kartel… The jeweler **Mary Lee Hu** ❶, creator of *Choker #88* ❷, is the newest inductee into the **National Metalsmith's Hall of Fame,** maintained by the **Florida Society of Goldsmiths** at the Arts Center in St. Petersburg.

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Grants and commissions
The Tamarack Foundation of West Virginia awarded fellowships to four artists in the state for 2008—the jeweler **Jean-Pierre Hsu,** who created *6/99 Mobile* ❸, woodworkers **Stan** and **Sue Jennings,** and blacksmith **Mark Schwenk**…On the heels of winning a $500,000 MacArthur Foundation "genius grant," the South Carolina basket weaver **Mary Jackson** was one of 50 artists to each receive an unrestricted $50,000 fellowship from the advocacy organization **United States Artists** (**USA**). Also named USA Fellows in the category of crafts and traditional arts were **Richard Notkin** ❹, the clay sculptor and maker of the stoneware *Teaset–Iraq,* 2007 ❺; **Judith Schaechter** (see page 56), who works in stained glass; and **Alvin Aningayou,** a Yupiq scrimshaw carver from Alaska. (For more on the USA Fellows, visit our Zoom/Extra blog at www.americancraftmag.org)… The Corning Museum of Glass, NY, has unveiled its 2008 Rakow Commission—*North Sea Waves,* a large cast glass sculpture by the Slovak artist **Zora Palová.**

At the museums
When the **University of Michigan Museum of Art** broke ground for a big renovation, 26 trees were cut down. They now live on in a variety of wood objects—from vessels to pens to tables—by 80 lathe turners. "We kept thinking, what if we took the trees and transformed them into something of lasting beauty," says **Suzanne Witthoff,** manager of the UMMA Museum Shop, where the pieces will be sold to benefit the museum, reopening early this year (www.umma.umich.edu)… New York's Cooper-Hewitt, National Design Museum is turning the former third-floor library of its Fifth Avenue mansion into a 7,000-square-foot gallery, more than doubling exhibition space… **The Mint Museum of Charlotte,** NC, received a more than $5 million bequest from the estate of longtime benefactor **Nancy Akers Wallace,** to go toward expansion efforts that include a new downtown facility for its collections of contemporary art, craft and design.

Education notes
The **Pacific Northwest College of Art** and **Oregon College of**

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Art and Craft, both in Portland, are offering a joint M.F.A. in Applied Craft and Design… **Arthur Jacobus** is the new CEO and executive director of the **Pilchuck Glass School** in Stanwood, WA. He previously headed Copia: The American Center for Wine, Food and the Arts, in Napa, CA, and the Kentucky Center for the Performing Arts… Designer **Antonio Larosa** has become furniture design chair at the **Savannah College of Art and Design,** GA… The **Design Center** at Philadelphia University has received $200,000 from the Philadelphia Exhibitions Initiative to present "Lace in Translation," a series of campus installations by three artist/designers–**Tord Boontje, Demakersvan** and **Cal Lane**– who will use the center's historical Quaker lace archives as inspiration to "reconceptualize conventional notions of lace" (fall '09/winter '10).

In other news…
The **Jane Sauer Gallery** of Santa Fe got rare exposure to China's burgeoning art market as one of 74 dealers from 13 countries invited to take part in the **2008 Beijing Art Salon,** held September 30-October 3 at the World Trade Center there. Sauer traveled to Beijing for the event with the sculptor **Geoffrey Gorman,** whose work she featured along with that of **Patti Warashina, Gugger Petter, Toland Sand** and others from her stable… After World War II, the master woodworker **George Nakashima** (1905-1990) bought a parcel of land on a hillside in New Hope, PA. Over four decades he designed, built and landscaped a compound that came to encompass 19 buildings on nine acres, including his home, studio and workshop, all in the International Style with traditional Japanese influences. Newly listed on the **National Register of Historic Places,** the complex is open for tours, by appointment (www.nakashimawoodworker.com)… Despite a tough economy, supporters stepped up to exceed the target of $100,000 in a recent fund-raising drive for the **North Carolina Pottery Center** in Seagrove (www.ncpotterycenter.com).

Obituaries
Henry Summa, who brought artistry and innovation to his work in glass for over 35 years, died September 27 after a brief battle with renal cancer. Known for his sculptures, vessels, platters and paperweights, he was 59 and lived in Santa Fe. Donations may be made to the Henry Summa Memorial Scholarship Fund of the Adaptive Ski Program, where he taught skiing, another of his passions, to the disabled (www.adaptiveski.org)… **Keith Lebenzon,** a maker of prized paintbrushes, died of a stroke on September 21. He was 62 and lived in Beaverton, OR. He began making brushes in 1971 for use on his own pottery. Calling himself "The Brushman," he exhibited for many years at American Craft Council Shows and other venues, winning awards and a devoted following.

Notkin Photo/Phoebe R. Toland, Liimatta Photo/Wayne Kawamoto.

FL / Orlando
Orlando Museum of Art:
Therman Statom: Stories of the New World
to May 10
www.omart.org
Statom explores themes of hope and ambition in this gallery-wide mainly glass installation.

3 HI / Honolulu
University of Hawaii Art Gallery:
The 10th International Shoebox Sculpture Exhibition
Mar. 1–Apr. 9
www.hawaii.edu/artgallery
Artists challenge space with shoebox-size objects, such as Sari Liimata's *Pieces of….*

IL / DeKalb
Northern Illinois University Art Museum:
Crossing Threads, Crossing Boundaries
to Mar. 6
www.niu.edu/artmuseum
Stitching and beading become a springboard into sculpture as artists embrace diverse materials, concepts and methods.

MA / Lexington
Lexington Arts & Crafts:
The State of Clay 2009
Mar. 29–Apr. 25
www.lexingtonma.org/LACS
Vibrant work from the Massachusetts ceramics community enhances the state's rich heritage of creativity.

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Books
In Your Face

Confrontational Ceramics: The Artist as Social Critic
By Judith Schwartz
A & C Black
London, England
University of Pennsylvania Press
Philadelphia, Pennsylvania
$55
www.pennpress.org

A little girl toting a machine gun, a man on all fours in a rolling circus cage with knives embedded in his back and the head of a man with a gas pump nozzle stuffed in his mouth–these are just a few of the "in your face" images among the provocative works by more than 200 artists from 30 countries assembled by Judith Schwartz in this overview of a seemingly growing and immensely varied area of ceramic sculpture. Schwartz, an associate professor in the art department at New York University who has been engaged by such works since her dissertation, has grouped the sculptures, rather elastically, by theme–war and politics, the social and human condition, gender issues, the environment, and popular and material culture. Among the artists are such well-known figures as Viktor Schreckengost, Robert Arneson, Akio Takamori and Howard Kottler (a mentor to Schwartz), but many lesser-known and newer talents appear as well. The approaches range from satire, such as Ian Anderson's *Cleaner than War,* 2005 2, to grotesque, as in Richard Lipscher's *Warfare Mask #3,* 1981 1.

Aside from Schwartz's introduction and brief discussions of each theme, the texts belong to the makers, with each piece accompanied by the artist's explanation of the feelings and beliefs prompting the work. A moving example is Tony Hepburn's about his work *Bed,* 2005, one of a series made since is wife died of cancer in 2003. "The fact is, I had no choice; I had to make this work. On a bed made with morphine bottle legs, a rugged clay vessel 'protects' a fragile porcelain vessel. I think the metaphor is obvious."

To give a sense of the scope of the subject matter, we go from this painfully personal work to what would seem to be an up-to-the-minute comment on the catastrophic financial situation facing millions of Americans today, Cheryl Tall's *Debt Monster from Household Series,* 2001, a terra-cotta dwelling with a grotesque head and arms emerging from the roof and squeezing it. "In a tempestuous time when we need to find sanctuary in our homes," the artist writes, "we can find only destitution, danger and unease."—B.S.

The book accompanied an exhibition at the Westchester Arts Council's Arts Exchange in White Plains, New York, one of 68 exhibitions and a symposium spearheaded by Schwartz that were staged throughout Westchester County last fall under the rubric "All Fired Up."

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MT / Missoula
The Clay Studio of Missoula:
International Cup
Feb. 6–24
www.theclaystudioofmissoula.org
Ceramists offer a visual stimulus package with or without the coffee.

NM / Santa Fe
Santa Fe Clay:
Abstraction
Feb. 27–Mar. 28
www.santafeclay.com
Paring forms to their essential elements, 30 ceramists craft rich and varied abstract shapes.

4 NY / New York
Cooper-Hewitt, National Design Museum:
Fashioning Felt
Mar. 6–Sept. 7
www.cooperhewitt.org
This fabric has appeal in objects from a range of fields, including fashion–such as Christine Birkl's *Dress and Jacket*–architecture and furnishings.

NC / Asheville
Blue Spiral 1:
National Wood Invitational
Mar. 5–Apr. 25
www.bluespiral1.com
Leading wood artists offer a formidable array of personal vision and technical expertise.

JOSH SIMPSON Iridescent Tektite

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978-263-1707 **www.handworksgallery.net**

PRIMAVERA GALLERY
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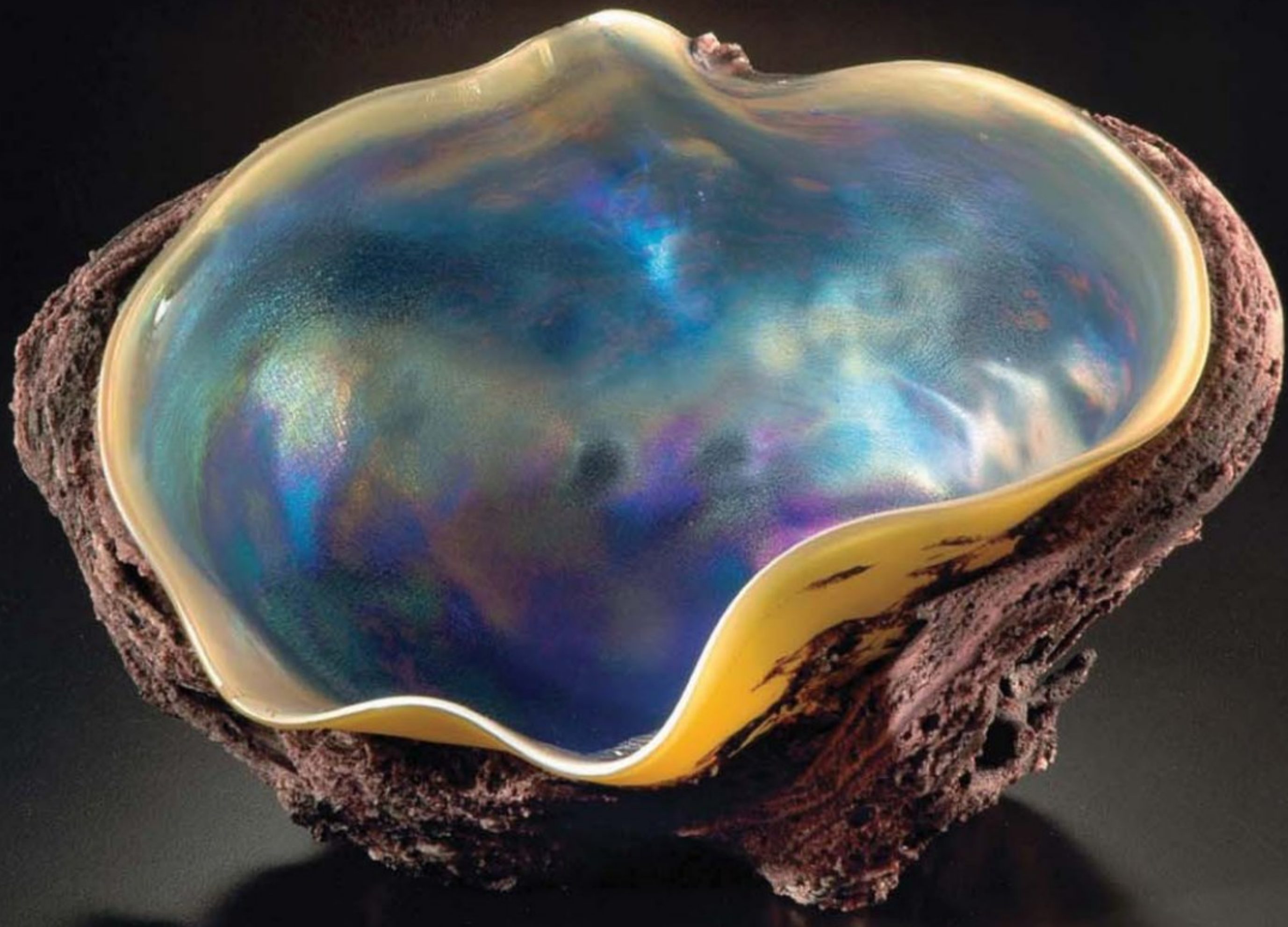
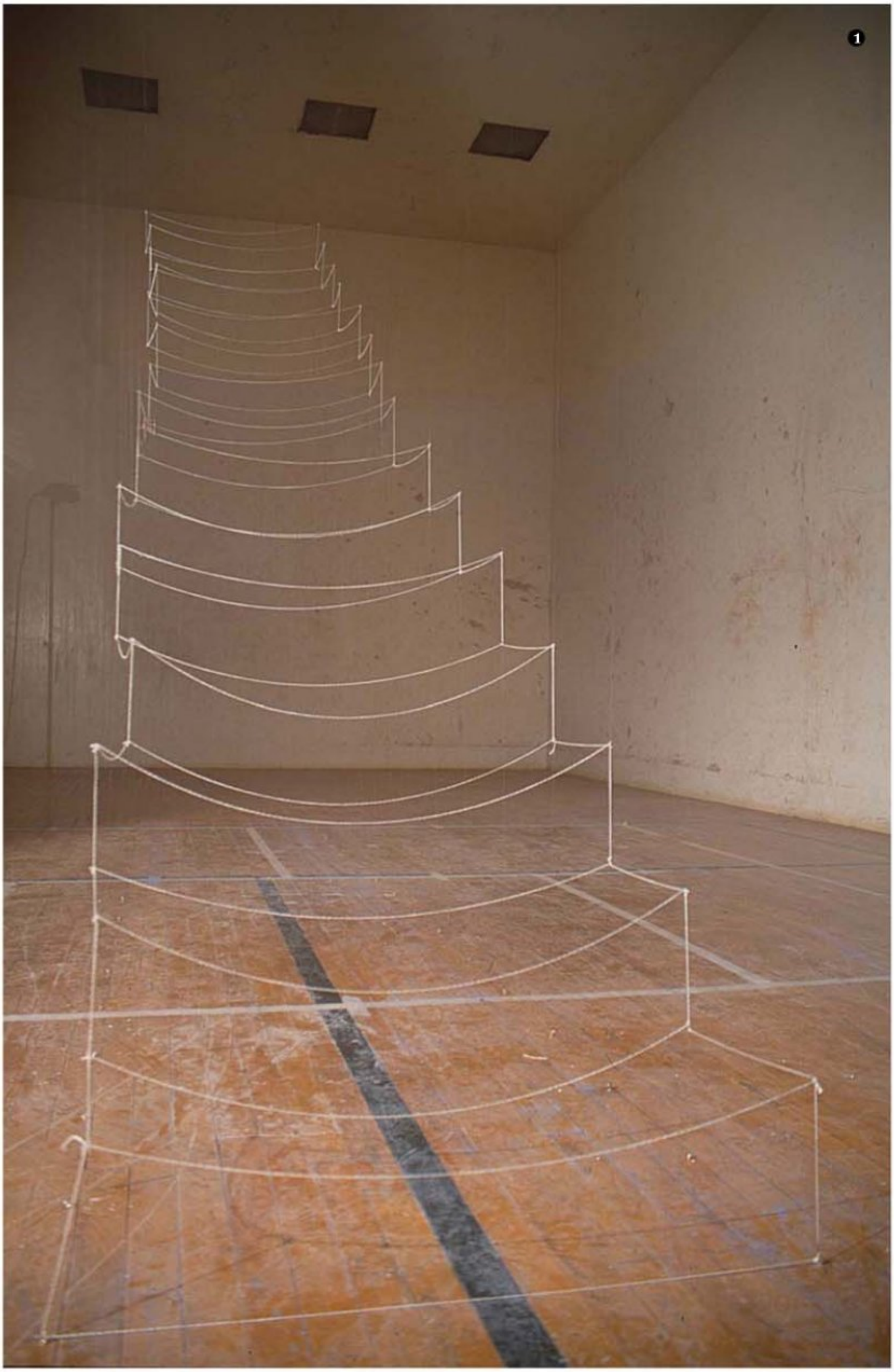




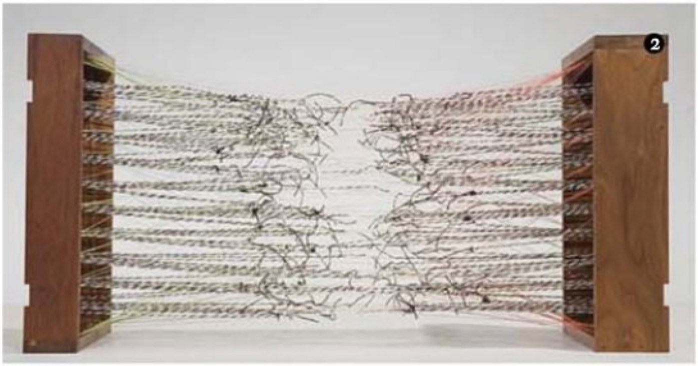
Radar

Maggie Casey

As a fibers major at the University of the Arts in Philadelphia, Maggie Casey liked to hang out in a mostly abandoned campus building that had a fire stairwell. The soaring, echoing space intrigued her so much that she built her first installation there—an elaborate contrivance of hundreds of strings that lay slack when the landing doors were closed, but sprang into a four-story tensile helix when a door was opened.

"It was exciting," she recalls, "the most response to a space I've had, just reacting to what was in that space." It was also the start of a defining direction for Casey, now 26, who has taken the concept of string in space to poetic heights.

"I just love string," she says. "I guess it's the line and pattern, and the way it moves, the stretching and tension." Her sculptures, made mainly of string (sometimes with wood or metal supports and whatever found objects serve her purpose), are best described as architectural/mathematical constructions, or 3-D drawings. They range from room



installations, such as *Staircase in Abandoned Racquetball Court* ❶, to smaller works like *Splitting* ❷. All are what Casey calls "frozen moments, celebrating an instant"—ghostly rocking chairs, a gust of wind, silk organza tossed and captured midair. Her approach combines meticulous plotting and craftsmanship (skills she honed as a seamstress and pattern maker), active engagement with a given environment, a fascination with cause and effect, and an affinity for material.

Casey recently opened her first studio, in Portland, Oregon, where lately she's been focused on a major commission, a "wall of string" for a large office space. To help pay the bills, she also has a full-time job repairing sails and canvas boat covers in a sail loft—work she greatly enjoys. She's taken part in several exhibitions (including the "Searchlight Artist" emerging talent showcase at the American Craft Council Show in Baltimore) and likes seeing her work in a gallery setting, but also dreams of doing more interactive, public projects, such as set design or window dressing.

"What's exciting about Maggie is that she's not caught up in marketplace concerns or the hype of getting into the correct gallery or show," says her teacher and mentor, the artist Warren Seelig. "Rather, she's working hard to find a 'place' and an audience responsive to her way of thinking." Seelig believes Casey "represents a new breed of textile artist, a young visionary in love with all things involving the materials and processes inherent to the medium, yet who at the same time is drawn to art, architecture and science as a source of inspiration."

For Casey, it's fundamentally about "having a response to your material, whether it's toothpicks or macaroni noodles. Making it do something it wants to do. That's really basic."—J.L.

Gimme More!
maggiecasey.com

DAN DAILEY

February 5 - 28, 2009

"BEYOND THE MATERIAL"
THREE MASTERS

DANIEL CLAYMAN
CLIFFORD RAINEY
JANUSZ WALENTYNOWICZ

HABATATGALLERIES - FLORIDA
608 Banyan Trail, Boca Raton, FL 33431
561.241.4544 info@habatatgalleries.com

❶

Preview
Birth of a Legend

❷

Braunstein/Quay Gallery
Peter Voulkos – The Montana, Los Angeles, & Berkeley Years: 1950-70s
San Francisco, California
January 22 – February 21, 2009
www.bquayartgallery.com

It is more than 60 years since Peter Voulkos (1924-2002) became "hooked on clay" taking a required pottery class as a G.I. Bill student at Montana State University, from which he graduated in 1951. It did not take long for him to move from a mastery of clay as a purely functional medium, which he perfected in college and carried over into his stint at the Archie Bray Foundation in Montana, where, with Rudy Autio, he established a ceramics workshop in 1952, to a pronounced segue from production pottery into abstract expressionism in Los Angeles, where he headed the new ceramics department at Otis Art Institute (1954-58) and, with a cohort of students and fellow artists, brought about a "revolution in clay."

Voulkos's role as father of the contemporary American ceramics movement was consolidated at the University of California, Berkeley (1959-1985), where he created ever more original sculptural works and influenced several generations of students.

Following the trajectory of Voulkos's early career, this survey of his work includes high-quality functional pieces such as a 1950s glazed stoneware bowl from the Montana period; a 1957 vase decorated with a "slip stencil" technique ❶ and an experimental 1959 stoneware sculpture adorned with slips and glazes, both done at Otis; and several examples of what became a signature form, his Stack pieces—*Anaqua*, and *Ukam* ❷, both 1968, and *Untitled Stack*, 1974, all made while he was teaching at Berkeley.

Though Voulkos's work as it developed grew increasingly large, two diminutive works in the show—*Cup #1* and *Cup #2*—each four inches high with slashed surfaces and expressionist glazes, are intriguing in their foreshadowing of larger sculptural works to come.

In the decades beyond the scope of this exhibition, Voulkos continued to make art of a high order, mostly in ceramics but in other media as well, and was showered with honors and awards and exhibitions across the country and internationally. Though he was ultimately best known as a ceramic sculptor, Voulkos never lost the connection to pottery making—he died while on the road for a two-week workshop at a university, the last of the bravura demonstrations he relished all his life.

As this show so clearly proves with its stellar examples, the course of a career lasting more than a half-century was firmly limned within its first two decades. —B.S.

A related show, "Voulkos 101: A Survey Exhibition," is at the Art Gallery, Diablo Valley College, Pleasant Hill, California, from January 26-March 20. Curated by Sam Jornlin, who maintains the Voulkos & Co. Catalogue Project, the exhibition emphasizes the crucial educational aspects of Voulkos's career.

❸

Preview
Bewitched by Stitchery

Muskegon Museum of Art
A Stitch in Our Time: The New Art of Sewing
Muskegon, Michigan
November 13, 2008 – February 8, 2009
www.muskegonartmuseum.org

What's in a stitch? To some artists, everything. For Tom Lundberg, "Stitch by stitch the fluidity of thread is transformed into something layered and dense," and there's inspiration in the "symbolic intensity of badges and stitched emblems" and in "the storytelling traditions found in historic textiles." Carol Shinn's "technique of machine stitching comes from my love of drawing" and her stitches are "like pencil hatching." For Ilze Aviks, in works like *Improved Roses* (detail) ❸, 2008, "the random 'seed stitch' is repeated thousands of times and is the embodiment of perseverance… The active gesture of paint on cloth is allowed to insinuate itself from beneath the stitches." Anna Torma is influenced

by "primitive, outsider and children's art," as well as by "visual fragments from my Hungarian traditions." Jan Hopkins finds that "sewing and its repetitive motion" connects her to the "narrative soul" of each piece and that using "materials from nature" beckons her back home.

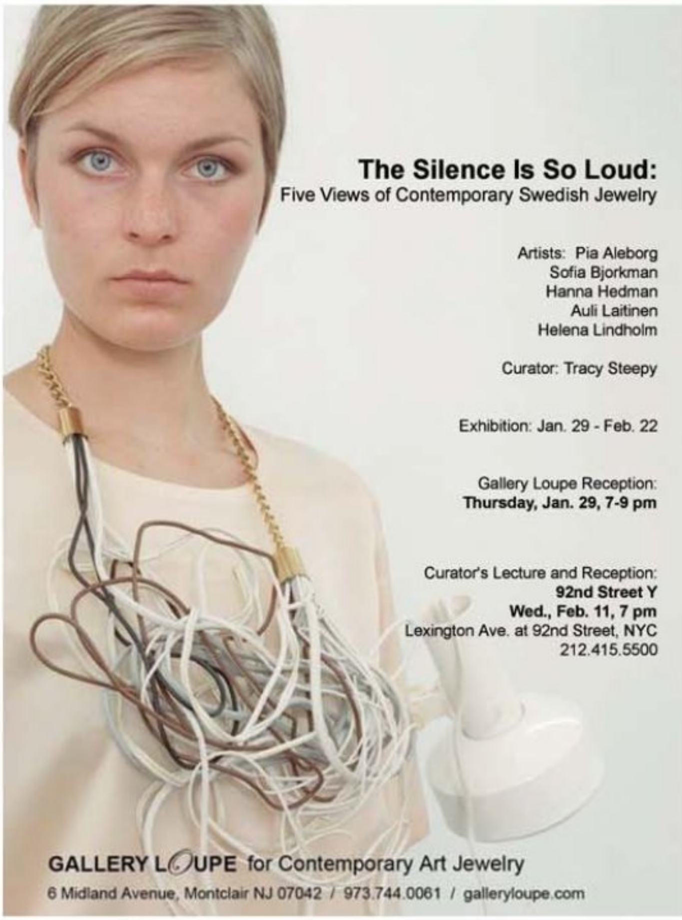
These makers, so diverse in approach, are among the 10 invited by the veteran fiber artist and educator Ann Baddeley Keister to show their works alongside her own in an exhibition at the Muskegon Museum of Art meant to highlight "the best contemporary artworks that employ the ancient crafts of sewing, piecing and embellishment." Keister, whose work has evolved technically from tapestry weaving to the embellishment of pieced and quilted fabrics, points out that the selected artists show reverence for traditional textile objects, but are hardly mired in the past. The works in the exhibition, she writes, "exemplify the transcendence that can occur when artists of vision employ a particular combination of traditional textile techniques, sometimes coupled with…contemporary ideas." But technique, whether time-honored or new-fangled, is never the whole point when considering these compelling objects. It is individual voices, Keister says, "that instill the objects with magic, … provide their content and context" and invite us to contemplate "the resonance of meaning and visual poetry evoked by these pieces."—B.S.

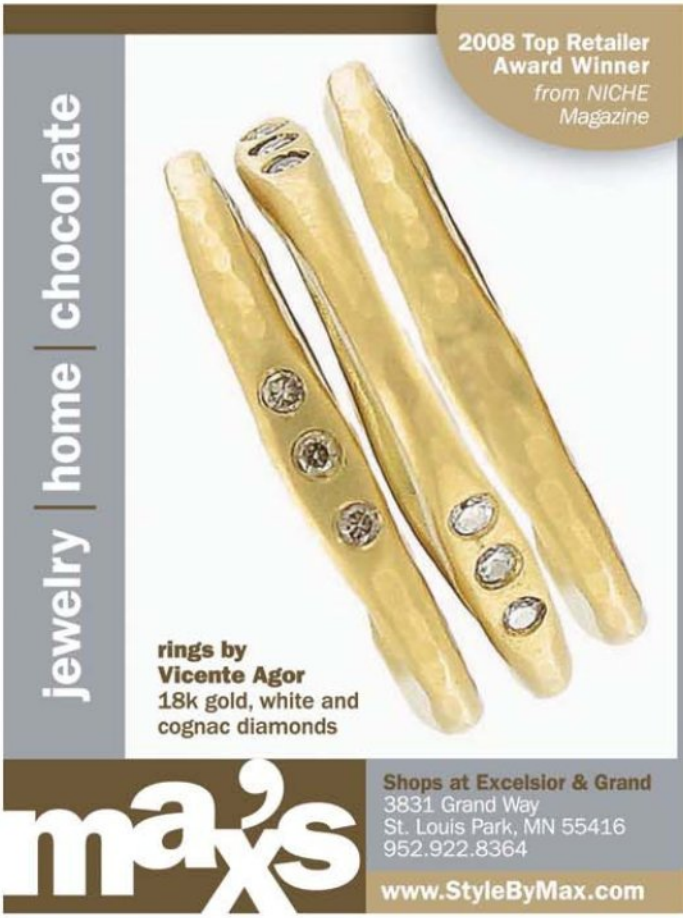
PA / Philadelphia
Philadelphia Museum of Art:
The Art of Japanese Craft: 1875 to the Present
to Spring 2009
www.philamuseum.org
Superb works drawn from the McBrien collection highlight Japan's full appreciation and nurturing of its craft art traditions into and throughout the 20th century.

❺ TX / El Paso
Rubin Center for the Visual Arts, University of Texas at El Paso:
Equilibrium: The Body as Site
to Mar. 21
www.utep.edu/artsculture
A sensory experience of eclectic art featured in *Metalsmith*'s 2008 Exhibition in Print, including Stephanie Hocker's *Fear I—Decisions* and Jieun Park's *Ring-6 (Breakaway)*, catches the viewer by surprise with its exuberant eccentricity.

❺

Hocker Photo/Gregory Benson.





THE CLAY STUDIO CERAMICS
SHAPING THE FUTURE OF

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Hats off TO HELEN!

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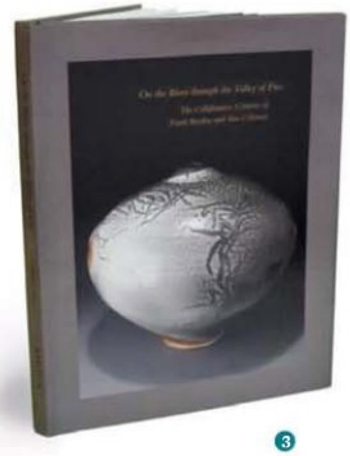

3

Books

Duet

On the River through the Valley of Fire: The Collaborative Ceramics of Frank Boyden and Tom Coleman
Essay and commentary by Daniel Lamberton, foreword by David W. Armstrong
American Museum of Ceramic Art
Pomona, California
$39.95
www.ceramicmuseum.org

Why would two ceramic artists at the top of their game choose to collaborate? The simple answer, suggests David W. Armstrong, in his introduction to this elegant book 3, is that "each recognizes that the other has talents as a ceramic artist that complement his own expert abilities... and each has the aspiration to participate in the creation of artwork over and beyond his individual capabilities." Frank Boyden, a native Oregonian recognized for his masterful line drawings incised into porcelain vessels, and Tom Coleman, now of Nevada, known for his prowess at the wheel and his glaze formulations, are two such artists. Long established through their work and teaching as leaders in the field, and lifelong friends with absolute trust in one another, they have periodically come together between 1985 and 2008 in different locations to create the rare body of work documented here in dramatic photographs that reveal the vessels from different sides.

The shapes of these porcelain or stoneware vessels—bold rounded and columnar vases and diminutive tea bowls brilliantly executed by Coleman—interact with Boyden's fluid, symbolic drawings of fish, birds and skeletons, reflections of his interest in nature and ecology. Both artists "think through the fire," writes Daniel Lamberton, a humanities professor, in his insightful essay about the process that brings everything together—significantly, these 39 vessels are grouped chronologically according to the type of kiln where they were fired: the anagama, the wood-fired train kiln, the Geil gas kiln and the cross-draft soda kiln. Comparing the Boyden-Coleman collaboration to poetry—"the clear expression of mixed feelings"—Lamberton sees it as a quest for clarity and new ideas: "By building and testing and using each other's knowledge," he says, "the men earned the opportunity to express a clear kind of art and, together, find a new thing to say."—B.S.

The book is companion to an exhibition at AMOCA (through February 14).

❶

Feb/Mar 09

Blog Beat

http://design-crisis.com
Virginia Fleck's plastic bag mandalas, such as *liberty mandala* ❶, are the rage in Austin–they are everywhere from city hall to the Whole Foods headquarters– and reveal beauty in insignificant waste. "There is a long tradition of art made from trash – Claes Oldenburg, Tim Noble and Sue Webster, even Marcel Duchamp," says Erin Williamson. "But rarely is art made from castoffs so seductive and meditative."

http://www.designspongeonline.com
http://www.nypl.org
What will five artists create with what they discover at the New York Public Library? The institution joined with Design Sponge to find out. This film series follows glassblower John Pomp, printmaker Rebecca Kutys, pattern designer/illustrator Julia Rothman, typographer/illustrator Mike Perry and jeweler/ceramist Lorena Barrazueta as they dig through the stacks.—**s.s.**

❻ TX / Houston
Houston Center for Contemporary Craft:
Environments = Form + Space
to Mar. 15
www.crafthouston.org
Glass entities emerge with authority when Matthew Eskuche, Pablo Soto and Amy Rueffert, creator of *Quilt Drop,* engage fresh ways to define their discipline.

WA / Bellevue
Bellevue Arts Museum:
Etsuko Ichikawa: Traces of the Molten State
to Mar. 8
www.bellevuearts.org
A fertile convergence of glass and video projection features Ichikawa's "glass pyrography," ethereal drawings made with fire and smoke emitted by the hot liquid.

WI / Sheboygan
John Michael Kohler Arts Center:
Jon Rappleye: End of Nature
to Mar. 29
www.jmkac.org
In Rappleye's mysterious world, strange botanical hybrids cavort on eerie drawn landscapes, while bizarre creatures in cast vitreous china perch nearby.

❻

Rueffert Photo/Ian Raymond.

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❶

Feb/Mar 09

Council News

Save the Date
"2009 National Conference Building Bridges: Creating New Craft Culture" Mark your calendars for October 15-17 in Minneapolis, when the American Craft Council will offer thought-provoking dialogue on the future of craft. Planned keynote speakers include Richard Sennett, sociologist and author of *The Craftsman,* and Rob Walker, a columnist for the *New York Times Magazine* and author of *Buying In: The Secret Dialogue Between What We Buy and Who We Are.* To learn more, contact education@craftcouncil.org.

Awarding the Best at Charlotte
At the American Craft Show in Charlotte, North Carolina, held October 31-November 2, Awards of Excellence were presented to a select few artists. Chosen by guest jurors Bobby Gold, an Asheville-based broker of craft, art and design, and Barry Huffman, co-founder and past president of the North Carolina Folk Art Society, the recipients were ceramist Xiaosheng Bi, maker of the porcelain *Lotus Pond* ❶, of Maryland, jeweler Sandra McEwen of North Carolina, and furniture maker Peter Czuk of Michigan. Marcella and Alberto Toro won the award for outstanding booth design. View all winners at www.americancraftmag.org.

Making Meaning in the Marketplace Symposia
The second in a series of programs focusing on the next generation of makers took place on October 23 at the University of the Arts, Philadelphia, where over 275 people attended a panel on alternative economic strategies featuring Andrew Wagner, editor in chief of American Craft, and Daniel Michalik, UArts Faculty and furniture designer; Claudia Mills, fiber artist and member of 100% Blast, an online cooperative; Judith Schaechter, UArts faculty and stained glass artist; and Adam Wallacavage, cross-disciplinary artist.

Panelists from the Pacific Rim–Derek Chen of San Francisco, David Trubridge of New Zealand and Marc Harrison/Husque Pty Ltd. of Australia– discussed cooperative design practices, new technologies and traditional craft processes at the final program on November 19 at California College of the Arts.

The series was presented by the American Craft Council in partnership with each institution and funded through the Windgate Charitable Trust.

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christinesimpsonjewelry.com
SHOWS: BAL (W/R)

Joyce Roessler
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Debra Adelson
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debraadelson.com
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EXHIBITING IN GALLERIES NATIONWIDE. FOR MORE INFORMATION, PLEASE CONTACT ARTISTS INDIVIDUALLY.

Elizabeth Garvin
212.420.9470
elizabethgarvin.com
SHOWS: NY, PHL, BAL (W/R)

Michele A. Friedman
773.465.3901
mafdesign.blogspot.com
SHOWS: BAL (W/R)

Jamie Cassavoy
888.628.8399
cassavoyandco.com
SHOWS: NY, PHL

Basket of Light

STORY BY
Suzanne Beal

Delicate yet monumental, high-tech yet entwined with vegetation, Ed Carpenter's steel and glass Vessel *offers a perfect melding of art, science and nature.*

Ed Carpenter, a Portland-based artist specializing in architectural installations, has long worked with structures designed to reflect visual and temporal changes, especially as made manifest by light. *Vessel,* a steel and glass structure standing over four stories high at the heart of Seattle's Fred Hutchinson Cancer Research Center, offers a perfect reflection, as it were, of art and science. The center, named after baseball great Fred Hutchinson, who died of cancer at the age of 45, is an independent nonprofit research institution devoted to the treatment and prevention of cancer and other life-threatening diseases.

Installed in July 2008, *Vessel* both projects and reflects light, and, like a cup, retains and releases its contents. At 60 feet high and a diameter of 39 feet, it resembles a large-scale basket, whose latticework of steel and strips of dichroic and beveled glass subtly references the collaborative nature of the center. Though the sole designer, Carpenter relied on over 30 suppliers and contractors and the expertise of fabrication and welding specialists to complete the project. He is also dependent upon viewers: as audiences shift position, the glass used in *Vessel* appears to change color, so that the experience is optical as well as kinetic.

In early 2006, the center's art committee invited 100 artists to apply for the commission, eventually whittling the list to six finalists. The committee hoped to elicit work that would, among other things, reflect the identity of the institution and its connection to the world, while also maintaining a universal appeal. "Ed rose to the occasion," notes Cath Brunner, director of Public Art 4Culture and a consultant during the selection process, "He really understood the context of the space."

Vessel is situated at the center's core: a space that functions as a shuttle drop-off, vehicle drive and pedestrian walkway. It is also visible to casual observers from a number of vantage points, including Lake

Union and Fairview Avenue, a major thoroughfare. It is at the heart of an institution itself at the heart of a major city, and *Vessel* is very much alive. Honeysuckle vines planted alongside trident maples in the circular concrete retaining wall at *Vessel*'s base will eventually climb a third of the way up, enclosing the structure within a fragrant, leafy environment. Carpenter had imagined recreating an enclave in a forest, reminiscent of those he experienced when living in Oregon's Coast Range Mountains on the Wilson River.

The site is both transitional and centralized. With the inclusion of *Vessel,* it also serves as a retreat. Two triangular portals aligned with adjoining buildings lead to the interior, where benches allow visitors and employees to tranquilly take in a 360-degree view of their surroundings.

With its myriad bands of colored glass married to steel, *Vessel* appears simultaneously delicate and strong. And while fluidity was a key component in the creation of *Vessel,* it nevertheless came as a surprise when mere months after it was installed, a severe windstorm started to topple it. Stainless steel parts used as structural joints had been erroneously rated for loads greater than they could bear, and *Vessel* began to fall to pieces. Carpenter replaced stainless steel bands with welded and screwed connections. The center, he claims, stood by him during the entire reconstruction. And *Vessel,* he adds, is now stronger and better than before. "It's every artist's worst nightmare," says Brunner, "But the people who work at Hutchinson Center, the majority of whom are researchers, have an extremely strong mission of problem solving and making progress as a team. They deal with the unknown all the time."

Vessel's creation, destruction and subsequent resurrection is an apt metaphor for many types of recovery, including those related to the research undertaken by scientists at the center. Carpenter wanted his work to embody the optimism that he saw in the staff and in the aspirations of the center. His work conveys an unsurpassed dedication and passion for setting things right, be they corporeal or structural.

Scott Rusch, vice president of facilities and operations for the center, has observed *Vessel* on site for two consecutive seasons: summer and fall. "We're still learning how it works on our campus," he says. As the days grow shorter, those leaving at dusk will see *Vessel* illuminated–a beacon in the night. Honeysuckle, a deciduous shrub, is barren of leaves in winter, but as spring approaches it will burst into bloom, a reminder of the cyclical nature of life. ✚

Gimme More!
edcarpenter.net
fhcrc.org

Opposite: *Vessel* at dusk. Above: Sketch for the commission and details of latticework of steel and strips of dichroic and beveled glass. *Vessel*'s circular opening provides a framed view of the sky. Viewers will catch sight of iridescent reflections that stretch or shrink depending on the season, weather and time of day.

The authenticity of the Rossellino *Madonna and Child* (opposite) was confirmed by chemical analysis of the paint surface and the discovery of lead-tin yellow Type I, a recipe used in the Renaissance but then lost and not available to later forgers.

Sweet Relief

STORY BY
Marc Kristal

The notorious British forger Eric Hebborn observed that all art is genuine—it's the attributions of the experts that are occasionally incorrect. Disingenuous though his career-choice defense may have been, it points to an interesting question: When it comes to authentication, whom do you trust?

The issue arose in 2001, when Kurt Sundstrom, associate curator at the Currier Museum of Art in Manchester, New Hampshire, found a box in the museum's basement labeled "Rossellino." Within, he discovered a painted stucco relief featuring the Madonna and Child against a floral background, measuring 20 by 27 inches, in an ornate gilded wood frame. Though the object was in poor condition—the frame worm-tunneled, the flesh tones dirty and uneven—Sundstrom was stunned by what was apparently a work by the Renaissance sculptor Antonio Rossellino (1427-1479), celebrated for the naturalism and humanity he invested in his subjects. "It was just so beautiful," he recalls. "And what was extremely unusual was that the frame was clearly original—usually, as tastes changed, so did the frames."

Sundstrom dug into the museum's records and discovered that the object had been purchased in 1941 and remained on display throughout the decade, after which it was placed in storage. While the Rossellino's deteriorating condition might have caused its removal, the curator suspected a more dire reason: the possibility the artwork was a fake. Indeed, Sundstrom uncovered letters in the Currier's archive questioning its authenticity, possibly attributing it to the prolific 19th-century forger Giovanni Bastianini, whose "Rossellinos" had peppered any number of major museum collections.

And yet, to Sundstrom's trained eye, the piece looked real. So he sent it to the New London, Connecticut, conservators Lance Mayer and Gay Myers for a condition report, one that might yield clues regarding its authenticity. An important indicator, Mayer explains, would be the revelation of a persuasive narrative. "One can sometimes tell the age of a paint layer by looking at it," he says. "But one also wants to see a plausible sequence of damages. In other words, does it make sense that it's had 500 years of stuff done to it?"

Like Sundstrom, Mayer "had no doubt it was authentic." He proposed creating a metal brace to stabilize the relief within the frame, removing in-painting added by earlier conservators and smoothing the blotches out of the skin tones. Work was underway when the Rossellino was again declared bogus—this time by a seemingly irrefutable authority.

"It was a composition of which I knew many examples—every one false, from the 19th century," recalls Laurence Kanter, who was curator of early European art at the Yale University Art Gallery and of the Lehman collection at the Metropolitan Museum of Art when Sundstrom sent him photographs, along with questions about the frame's origins. Kanter recommended that conservation efforts be discontinued, and a disheartened Sundstrom did so.

Mayer, however, was undeterred. "Lance was very upset—he was convinced it was real," says Sundstrom. So the conservator sent pigment samples taken from

The Currier Museum of Art discovers an authentic 15th-century Florentine treasure that had languished in storage for more than 50 years.

the paint surface to Henry DePhillips, a professor of chemistry at Trinity College in Hartford, Connecticut, for analysis. "The real clincher," says Mayer, was the lead-tin yellow Type I drawn from the background. "That was used in the Renaissance, but the recipe was lost. This pigment wasn't known in the 19th century"–ergo, a forger couldn't have used it.

Still, Kanter remained skeptical. "I know from experience that it's possible to misinterpret technical evidence. So I asked to see it myself." The moment he laid eyes on the work, Kanter realized it was authentic. "There was no question that it was a 15th-century object, and that all the other versions I'd seen were modern copies of this relief." What convinced him? "Over 30 years of looking at Renaissance paintings and sculptures," he says. "The process of aging from the 15th century until now is a fairly consistent one, whether you're looking at drying crackle or the alteration of color value. Additionally, I have a lot of experience looking at surfaces that mimic 15th-century aging, and you learn what kinds of effects they produce."

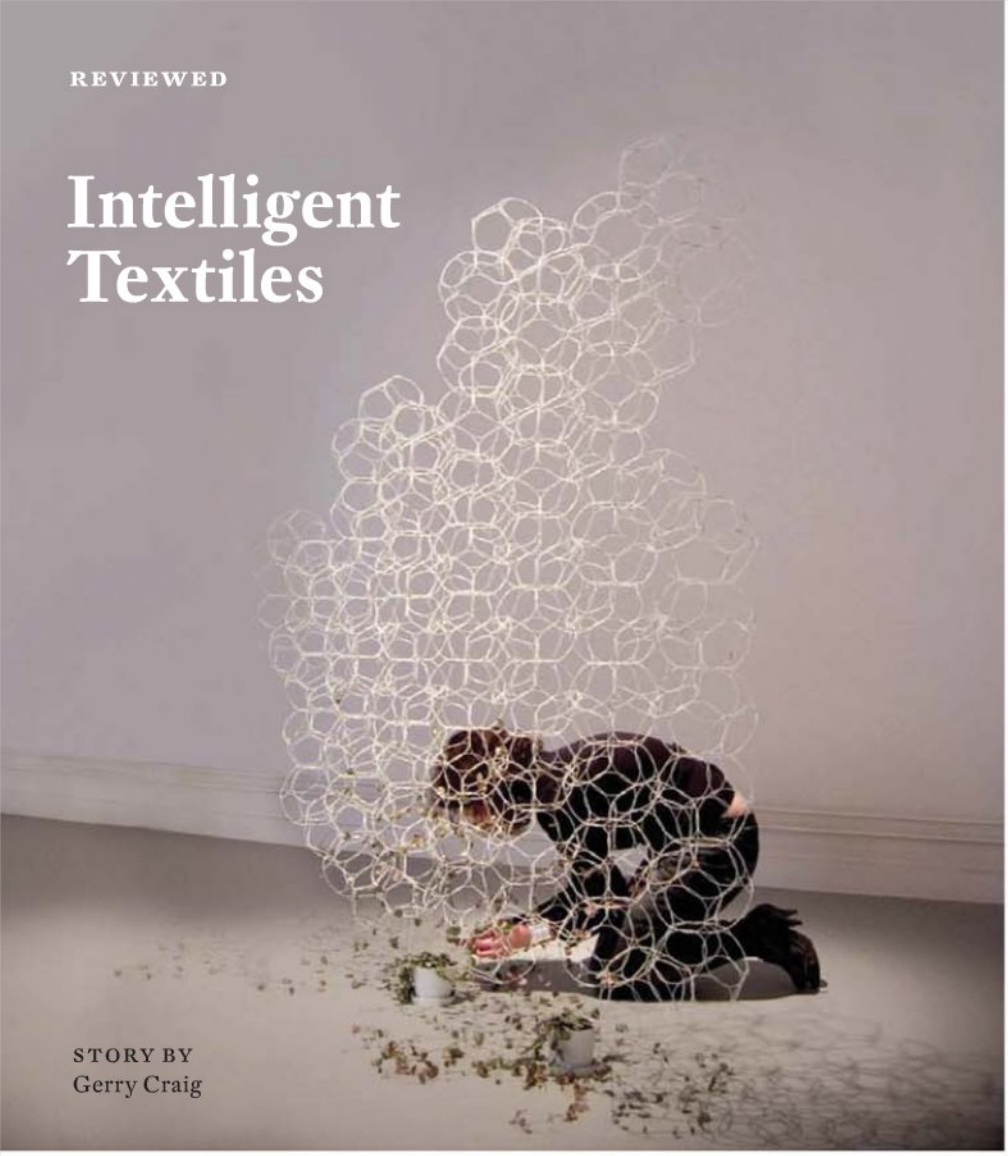
Following a two-year renovation, the Currier reopened in March 2008, and the beautifully conserved relief is once again on display. If there's a lesson to be learned from what Mayer calls "a complicated detective story," it's that, even in the "CSI" age, forensic evidence can reveal only so much. Chemistry or connoisseurship? In matters of authenticity, as the song goes, you can't have one without the other. ✚

Gimme More!
currier.org

Antonio Rossellino
(1427-1479)
Madonna and Child,
polychromed stucco on wood frame {h. 54½ in, w. 31⅛ in}.

Examples of Antonio Rossellino's work, remarkable for its naturalism and sensitive vivacity, from museums and churches in Florence, Italy.

Intelligent Textiles



STORY BY
Gerry Craig

Center for Craft, Creativity & Design
Inspired Design: Jacquard & Entrepreneurial Textiles
May 20 – August 22, 2008
and January 2-9, 2009
Hendersonville, North Carolina
www.craftcreativitydesign.org

Above:
Rachel Wingfield, *Loop Biowall*, 2007, lace-like three-dimensional textile, woven of fiberglass rods {dimensions variable}.

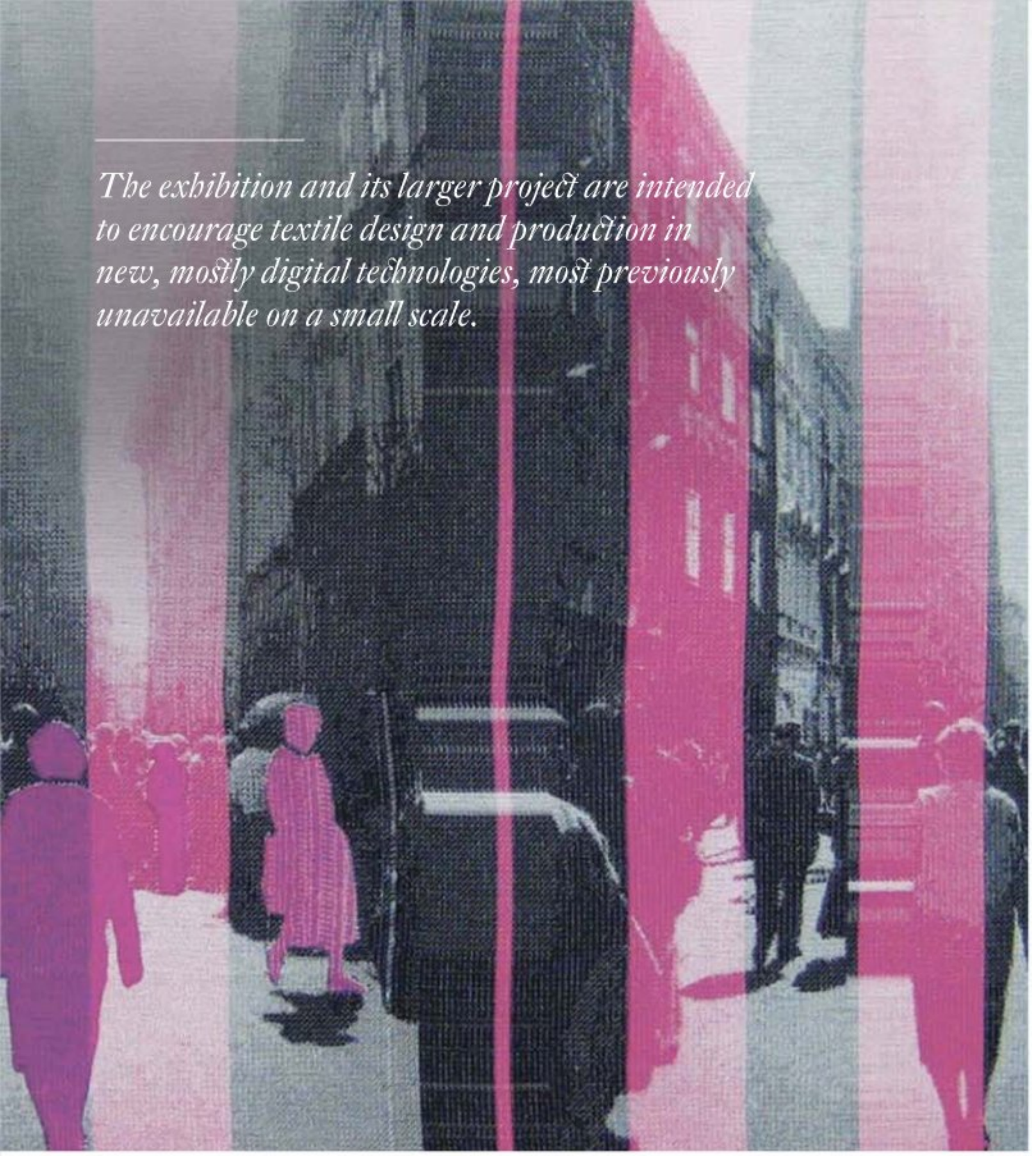
Opposite left:
Joanne Berzowska, *Krakow: A Woven Story of Memory and Erasure*, 2006, Jacquard weaving, cotton, conductive yarns, thermochromic inks, electronics {h. 41 in, w. 75 in, detail}.

"Inspired Design: Jacquard & Entrepreneurial Textiles" surveys five 21st-century creative growth areas of innovative textiles and digital technologies. Designed as such, the curatorial frame was neither restrictive nor conceptual but a representative sampling of the use of technological means to both technical and conceptual ends. The premise of the show was not the aesthetics or the content of the weavings but rather a look at production methods accomplished by the linkage of computer to loom. While this resulted in an exhibition experience that felt slightly random when work was not separated into the five groups, it was clear that the show was one vehicle within a larger project.

The exhibition, which is traveling around North Carolina, its accompanying international conference and the faculty training at the Jacquard Center in Hendersonville, North Carolina, are intended to encourage textile design and production in new technologies, most previously unavailable on a small scale. The five textile design growth areas are defined as Smart Textiles, Performance and Interactive Textiles, Boutique Clothing Textiles, Exclusive Interior Textiles and Public and Private Textile Commissions. The exhibition had work in each area with varying definitions of "function," although not all traditionally defined functions of cloth, such as Christy Matson's innovative weavings with copper wire that conduct sound when touched. While process is still central to all of the work, some shared language of artistic intent made the boundaries between areas seem quite permeable.

As might be expected, Smart Textiles and Performance and Interactive Textiles overlap. Barbara Layne's *Lucere,* 2006, is a Jacquard-generated image of a tornado with two lightening bolts and a second panel of a woven circuit board image combined with actual LED lights that respond when the viewer moves closer. Revealing the microcontroller and sonic sensor to the viewer is sympathetic with current art practice, while its location within the landscape suggests that earth responds to our presence, and this may unleash nature's wrath. Joanna Berzowska's *Krakow: A Woven Story of Memory and Erasure*, 2006, employs conductive yarns and thermochromic inks (an active pigment that changes color with temperature changes, such as the viewer's body heat) with custom electronic controls to generate resistive heat, creating dynamic patterns that evolve into new image configurations. A historic Krakow street scene, woven on a Jacquard loom from Photoshopped images, includes pedestrians that fade until they disappear, a haunting reminder of the loss that migration creates, whether by choice or political upheaval.

The artists represented in Public and Private Commissions address equally topical content, with Patricia Mink's *Farm Ghost 1*, 2007, another meditation on loss and displacement. A complex surface and visual structure of Jacquard-woven damask, inkjet printing, embroidery and quilting conjoins material and image into a phenomenological experience. Sara Clugage creates an ironic Warhol re-mix, weaving pop culture icon Britney Spears in seductive poses in front of a background of holy text and the words Adam Kadmon (God in material



The exhibition and its larger project are intended to encourage textile design and production in new, mostly digital technologies, most previously unavailable on a small scale.

Below top:
Hil Driessen,
Whitewear, 2002, crocheted bowl dipped in porcelain, fired, image then digitally manipulated for design of Jacquard-woven fabric.

Bottom:
Pauline Verbeek-Cowart, *Felt Lace X-Change*, 2008, detail, merino wool, Dornier industrial dobby loom, hand-finished {h. 110 in, w. 41 in}.

Driessen Photo/Jennifer Park, courtesy of the Museum at the Fashion Institute of Technology.

form) on her chest and forehead (*Adam Kadmon 1* and *Adam Kadmon 2*, 2006). Kari Merete Paulsen also depicts our cultural era in her 22-foot-long weaving *20.02.2002-a contemporary picture*, 2002, that documents one special day in her life, with imagery of computer circuit boards, architecture, trains and the ubiquitous rolling chair at the computer desk.

The work in the Boutique Clothing and Interior Textiles categories reminds you just how drop-dead gorgeous a piece of cloth can be, particularly those designed to drape on a body or enhance the architectural environments we occupy. Pauline Verbeek-Cowart's cloth in the exhibition included extraordinary textile structures that allow for not only the usual interlace of fibers, but dual layers that loosely interlace a second time, giving the cloth a dynamism that is in tension with the softness of the extra-fine merino wool and monochromatic palette (*Felt Lace X-Change*, 2008). Tim Parry-Williams's work demonstrates a refined and minimal aesthetic, influenced by his year in Okinawa. He begins by handweaving exclusively with unusual natural fibers such as nettle, banana and paper yarns that are then incorporated with synthetic yarns on a power loom to create exquisite subtleties in the hand of the cloth. Collaborators Leslie Armstrong and Anke Fox use alpaca for sensuous coats and jackets, where an open pattern in the cloth is created relative to the drape and cut of the garment. While designing beautiful textiles for interior spaces does not involve how cloth reacts on the body, other artists consider how the work interacts with the body in architectural space. Ismini Samanidou uses a digital Jacquard loom to recreate photographs of peeling walls as woven wall fabrics or screens, using Photoshop to intensify the qualities of impermanence and beauty found in decaying surfaces (*Hidden*, 2006).

Beyond the poetics of the work, a fascinating part of this exhibition is how these artists propagate the evolution and survival of textile forms by looping back with another technological iteration. Jacquard looms are considered the precursor to the computer and brought complex structures to mass-produced cloth in the last century. As these technological descendants cross-pollinate again, the possibility of beauty and quality affordable to more than the wealthy reinvigorates an ideal of the Arts and Crafts movement, even more needed today, in the age of Wal-Mart. ✚

The exhibition is at the Fine Art Museum, Western Carolina University, Cullowhee, January 22-March 8, and travels to the Canon Gallery, Gregg Museum of Art & Design at North Carolina State University, Raleigh, August 20-October 5. The 55-page catalog is $6 from the center.
craftcreativitydesign.org

STORY BY
Maria Porges

The Miniature Worlds of Bruce Metcalf

Palo Alto Art Center
Palo Alto, California
September 28 – December 21, 2008
www.cityofpaloalto.org/artcenter

Above: Installation of the traveling Bruce Metcalf retrospective at the Palo Alto Art Center. The wall cases display his figurative brooches ensconced in architectural settings, alongside his sketches.

Opposite left and right: *Figure Pin #140*, 1997, maple, copper, brass, silver, gold leaf {h. 4¾ in, w. 2¾ in}, sketch below; *Wood Pin #107*, 1995, gold leaf, paint, maple, brass, copper {h. 5 in, w. 2½ in}.

There is something deeply unsatisfying about the way fashion is exhibited in museums. Though mannequins in cases demonstrate how garments hang or cling, their frozen poses never show how a piece of clothing moves through the world on its wearer. The same is true of the display of jewelry. In "The Miniature Worlds of Bruce Metcalf," viewers are invited to project themselves imaginatively into the moral, spiritual and psychological universe of Metcalf's work. The show is a thoughtfully designed presentation of dozens of pieces spread over the span of three decades, shown to their best advantage–short of the one thing that would bring them to life: being pinned to a dress or coat and thereby developing personal relationships with wearers and admirers.

Once this is understood–that, like archaeological artifacts isolated from their original functions, Metcalf's pieces can never be fully experienced in a gallery setting–it makes sense to appreciate them as works of art, crafted with great skill and infused with a mordant sense of humor. At first, the overall presentation in this traveling show reinforces such a reading. Sleek black wall cases display thematic groupings of figurative brooches ensconced in the architectural settings Metcalf has often devised for them, while a configuration of vitrines in the middle of the room offers some slightly larger works for contemplation. Adjoining these vitrines is another case, containing a beautifully detailed, topographically diverse landscape created for a miniature train. This astonishing diorama–a wintry scene, replete with bare trees, tiny perfect buildings and people, and even a rushing, resinous river–indicates the extent to which Metcalf (a model train enthusiast) has immersed himself in miniaturization.

The show includes an elegant horizontal case containing two sketchbooks, open to

Metcalf has taken advantage of the extraordinary liberty offered by the confines of function, material and exacting technique, using it to invent a seemingly endless array of emotionally charged situations.

Photos/John Wilson White, Phocasso, San Francisco.

pages filled with the precisely rendered drawings that serve as studies for pieces of jewelry. A few of these idiosyncratic creatures, vastly enlarged, decorate the gallery walls, drawn there by Metcalf himself. The jarring experience of meeting these cartoony figures face to face adds a spark of irreverent levity to the starchy perfection of the presentation and sets in motion a line of thought about whether we, too, might be little figures watched over by someone, or something, much larger.

Metcalf alludes to such an idea in his *First Theology Lesson* and *Second Theology Lesson,* both 1998, each featuring a golden, god-like hand reaching toward one of his homely protagonists. Angels appear in several pieces, either flying in pursuit of love or, in *Advent of the Damaged Angel,* 1997, grounded by desire, pride or ambition. At times, the architectural environments Metcalf has made for these figures suggest tiny stages on which variations of a modern passion play are being enacted. The ineffectual bodies of these creatures imbue them with a helplessness in the face of adversity—or their own failings. As Metcalf puts it in his essay for the exhibition catalog, "A typical story about anxiety is the trajectory of unintended consequences.... I imagine the outcome of these sorry adventures as cacti: large, prickly, and impossible to touch. Yet touch them we must." One can infer from other pieces that there is always the possibility of redemption, especially through making or doing. Metcalf's tiny men (and women) hammer nails, paint pictures, wield a shovel, play the banjo. They nurture each other—offer sustenance, a helping hand, a minuscule Band-Aid. A series of carved figures covered in gold leaf collectively reinvent a symbolic language of affection and commitment. Tilting their heads—vegetal forms inspired by seeds, flowers and leaves—they cavort gently with musical instruments or gardening tools.

In a recent documentary, Metcalf described himself as having gotten involved in making things through drawing. The important role that invention with a pencil has played in his three-dimensional work is asserted by its presence in this show. Though he was interested in the study of architecture initially, Metcalf switched his college major, at Syracuse University, to jewelry his junior year. The fact that craft was still "under the radar" in the late 1960s suited him just fine. He found the leading avant-garde art movement of the time—Conceptualism, at its most polemical—to be too restrictive. Paradoxically, becoming a craftsman offered greater freedom. For nearly 40 years, he has taken advantage of the extraordinary liberty offered by the confines of function, material and exacting technique, using it to invent a seemingly endless array of emotionally charged situations. In his miniature world, we become as intimate with the details as he is, as we lean in close to find out what's going on. Now if only we could unleash these pieces on the unsuspecting world outside the walls of a museum. ✚

The exhibition will travel to the Mint Museum of Craft + Design, Charlotte, NC (February 21-May 10); Bellevue Arts Museum, Bellevue, WA (June 27 – October 18); and other venues. The catalog is $32 hardcover, $25 paperback.

František Vizner

Two overlapping shows highlight the Czech artist's cast-glass and cold-worked "bowls," with their satiny surfaces and remarkable ways of transmitting color and delivering light.

STORY BY
John Perreault

Corning Museum of Glass
Masters of Studio Glass: František Vizner
Corning, New York
November 1, 2008 – March 22, 2009
www.cmog.org

Barry Friedman Ltd.
František Vizner: New Sculpture and Drawings
New York, New York
October 23 – December 20, 2008
www.barryfriedmanltd.com

In the second installment of its Masters of Studio Glass series of exhibitions, the Corning Museum of Glass offers a concise survey of the career of the Czech artist, František Vizner (b. 1936). The idea of the series is to highlight the work of artists represented in depth in Corning's permanent collection of more than 45,000 glass art objects.

The 44 objects provide an introduction to the artist's elegant forms. His early career was spent designing factory production for domestic use, so it is not surprising that in his studio work his sculptures are vessels too. The prime objects here are Vizner's cast-glass and then cold-worked "bowls," with their satiny surfaces and glorious ways of transmitting color and delivering light. Variations within the set forms are beautifully orchestrated: a divided interior, a rain drop blip and "milk" within an outer bowl, as well as a range of glowing monochromes, provide variety.

Curator Tina Oldknow's labels make clear how Vizner changed when he was able to work outside design prerogatives. The early pieces, designed for the Sklo Union glassworks in Teplice, are blown-glass work whose completion the artist himself did not supervise. Nevertheless, the remarkable, dark green *Square Vase I*, 1962, seems to foreshadow the new but cast-glass opaque works he now produces in his studio in the Czech Republic.

Along with a selection of more typical works, a few of these new opaque pieces, which to some might look like solid plastic rather than glass, were at Barry Friedman Ltd. last fall. Vizner is still carving, sandblasting and polishing his bowls, but in the opaque works on view, you can't see into or through the glass, and colored shadows do not fan out from the bases.

Although the exhibition space at Corning is modest, the Vizner display makes important points, even without a catalog.

Above, at Friedman: *Opaque White Bowl*, 2008, cut, sandblasted, polished glass {h. 4½ in, w. 11¾ in}.

One can see a real difference between work designed for production—and more often than not released without his approval—and the unique works he was eventually able to do on his own. There is even a small display of limited-edition designs made at the Skrdlovice glassworks that Vizner did not design but had his name attached to them. There are a few designs that are indeed by Vizner, but for some reason were rejected. Only a museum like Corning that can draw upon its own collection could get away with such an invaluable demonstration. Artists, collectors and even curators at other institutions might not wish to share misattributed, artist-foresworn or lesser works, which certainly limits the growth of connoisseurship to those with access to storage rooms.

There are other juxtapositions. The contrast is not only between blown glass and cast glass (which in itself is educational) but between artistically underdetermined production and remarkably overdetermined, almost fetishistically carved with a grindstone, hand-sandblasted and -polished, unique signed artworks by Vizner himself, from start to finish. The latter, of course, are the ultrarefined products Vizner is celebrated for. Thus, anyone with an interest in parsing the differences between design, craft and sculpture will have a field day. Oldknow, to her credit, leaves these arcane disputes to the viewer and doesn't even bring them up in her labels and wall texts.

Although I would ideally like to have seen more examples of his designs, Vizner was probably by temperament not a great designer. What he became, instead, is a great artist. But is he a Minimalist? Avoiding the vessel issue, one might think so. Given his cleanly executed, reduced forms, there might be some justification for this categorization, but only, I maintain, in comparison to others of his country and rank. We will not even bother to juxtapose his exquisite work with glass kitsch. Vizner's minimalism is relative.

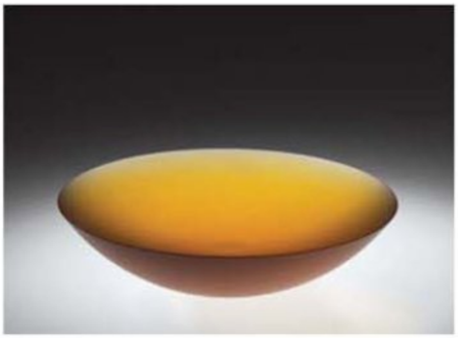
Tony Smith's precedent-setting *Die*, an all-black, six-foot cube, was produced in 1962, the same year Vizner came up with his cube, *Square Vase I*. Why have we not yet seen Vizner's explorations of pure form included within the Minimalist canon? Both cubes of 1962 descend from Bauhaus and Constructivist sources. Although both are hollow, only one has an opening at the top; one is steel and the other glass. One is small and can be handheld; the other requires a forklift to move. One was meant for use, the other not. One sits directly on the ground or floor; the other is for the tabletop.

It might be startling to exhibit one of Vizner's nonutilitarian "bowls" next to *Die* or, let's say, a Larry Bell glass cube, but it would be like insisting that cinq means the same as sank simply because they are similarly pronounced, or that there is a pressing need to choose between mountains and lakes.

It is only because so much glass art today is ornate and badly composed that Vizner's vision may come across as severe and anti-glass. Reason seems to triumph over emotion. Grinding and polishing trumps heart. Cold-working wins out over heat. But glass itself is his subject, and the results are sublime. ✚

Below and top right, at Corning: *Red Bowl with Border* and *Bowl*, both 1994, cast, cut, sandblasted, acid-etched, polished glass; *Vase with Two Hollows*, 1987, cast, cut, drilled, sandblasted, acid-etched glass {h. 7¼ in, w. 6¾ in, d. 3 in}.

Right, middle to bottom, at Friedman: *Yellow Square Bowl*, *Yellow Vase with Two Hollows*, *Yellow Vase with Two Hollows*, all 2008, cut, sandblasted, polished glass {square bowl, h. 4⅞ in, w. 9⅝ in, d. 9⅝ in}.



Corning Photos/courtesy of Corning Museum of Glass.

A Tale from the Dark Side

Demons, Yarns and Tales

Art and craft meet in a three-and-a-half-year project enlisting 15 art world luminaries in the creation of tapestries as "banners of persuasion" in troubled times.

STORY BY
Iain Aitch

Paul Noble transfers the draftsmanship and humor of his graphite drawings of Nobson Newtown, a fictional city, to *Villa Joe,* formed of intricate woven stitches.

In Fred Tomaselli's *After Migrant Fruit Thugs,* based on a tapestry-inspired painting, gold and silver threads accentuate the fantastical nocturnal scene.

The broad global mix helped spark a flurry of media attention as well as questions concerning the interloping of these art stars into the time-tested world of an ancient woven form.

Opening receptions for tapestry exhibits aren't typically associated with glitz, glamour, security guards and lashings of champagne. But the gala for "Demons, Yarns and Tales" in London's Bloomsbury district on November 11th saw the vast gallery space of the Dairy bursting with everyone who's anyone in the art world. Conversations bristled with talk of Elton John's party at the venue the previous week and with the courtyard set up as a gyro takeout joint, smartly dressed waiters worked the room while the sales team worked the wallets of potential buyers.

The reason for all the excitement and spending was, of course, the tapestries, all designed by some of the biggest names in the contemporary art world–among them, Kara Walker, Grayson Perry, Paul Noble, Fred Tomaselli, Gary Hume, Shahzia Sikander and Peter Blake–and the global mix helped spark media attention as well as questions concerning the interloping of these art stars into the time-tested world of this ancient woven form.

This meeting of the art and craft worlds was the brainchild of Christopher and Suzanne Sharp, the couple behind the Rug Company, a handmade rug business with stores in London, New York and Los Angeles. After 10 years of building the business, the pair decided to dip a toe into the commercial art market under the name Banners of Persuasion. The Sharps are making an impressive go of it, with the tapestries, made in editions of five, selling for between £15,000 to £85,000 ($22,412 to $129,219).

"The idea was to go back to that Renaissance model, where you would commission someone to depict your life, your house and your battles," explains Christopher Sharp. "Not a lot has been done with tapestry with contemporary artists, especially handmade tapestries. I wanted to be very true to the medium and find a group of artists who were very international. We looked at people who we felt had a connection to textiles or whose work we thought would translate well into textiles."

The Sharps drew up a short list of 30 artists and slowly edited that down to 16 who were asked to contribute, of whom 15 (including collaborators Ghada Amer and Reza Farkhondeh) said yes.

From idea to reality took three-and-a-half years, with the results telling the tale of how much work has gone into the collection by organizers, artists and makers alike. The actual making of the tapestries was outsourced to a team of 30 tapestry weavers based in the Chinese countryside north of Shanghai, as the artists involved had no direct experience constructing such work.

Kara Walker's stunning *A Warm Summer Evening in 1863* was the first piece to greet visitors walking into the gallery. Based on an illustration published in *Harper's Pictorial History of the Civil War* (1866), Walker's tapestry is an intricate and harrowing depiction of the ransacking of an orphanage for black children in New York City. In the foreground, one of Walker's signature silhouettes–in this case, a felt appliqué of a girl with pigtails, strung from a tree by a pretty bow–depicts a very different story of life and battles than the typical Renaissance tapestry. The tapestry is American history writ large, telling a part of the African-American story that the history books seem to have ignored.

American history is also the subject of Grayson Perry's *Vote Alan Measles For God*, though the period is far more contemporary and the contrast in appearance between the two could not be more marked. Based on blocky images often found in Afghani war rugs, which frequently depict modern scenes of tank battles, Perry's flamboyant pop-culture style is reflected in both color and design. It is also the only tapestry of the 14 made in needlepoint and is undoubtedly as much the star of the show as Walker's piece.

To a U.K. audience Perry's tapestry has been controversial for its subject matter, and it might be even more an object of outrage to a U.S. audience. With the design originally drawn by hand and then colored on computer, the work features the Twin Towers under attack, complete with falling bodies, and also refers to Osama Bin Laden, the Pentagon and the torture of Iraqi prisoners by American troops. "It has the whole iconography, from the Palestinian occupation, to the Pentagon, the oil industry; it's even got an opium poppy in there somewhere," Perry says. "It's got everything faith-based intelligence got us into." ›

One of the most visible members of the London art scene, Perry is known as much for appearing as his alter ego, a young girl named Claire, as he is for his Turner Prize-winning pottery. Alan Measles, the character at the center of *Vote Alan Measles For God*, is Perry's childhood teddy bear, which often appears in his work. Perry can, at times, come across as Shirley Temple as imagined by John Waters, but he is well-known as an astute observer of politics and history and an adherent to the craft-based techniques in which he was trained.

Like Perry, Brooklyn-based Fred Tomaselli is no stranger to craft, noted as he is for his collaging of leaves or magazine cutouts beneath a layer of resin on his paintings. His entry to "Demons, Yarns and Tales," *After Migrant Fruit Thugs*, based on an earlier tapestry-inspired painting, *Migrant Fruit Thugs*, depicts a vibrant pair of birds on a jet-black night. Gold and metallic threads pick out details in the tapestry leaves, imitating the beauty and decay of the original fig leaves.

Above: In *Georgie and Orchids,* Gary Hume's homage to his wife, his use of house paint is softened by its translation into fabric.

Below: Grayson Perry, the 2003 Turner Prize-winner, in his London studio with some of his socially conscious pottery.

"I had recently been to the Renaissance tapestry show at the Metropolitan Museum, and I even wrote a little piece about it being one of my favorite shows," Tomaselli says. "It was on my mind, so I had done this painting that was more or less related to that. When the Sharps approached me, I thought it would be interesting–because I was originally inspired by Renaissance tapestries–to kind of go ahead and make my painting into one. It seemed like a little feedback loop of influence becoming the thing itself again." The loop seems to have worked quite well; Tomaselli was delighted with the rendering of his painting by the Chinese weavers, with whom the Rug Company has worked frequently in the past.

The London artist Paul Noble had more reason to be impressed than most with the Chinese makers, as his very untraditional looking piece was something of a weaver's nightmare. At more than 14 feet high and wide, it is one of the largest tapestries and spent a year on the loom. However, most of the complications were due not to size but to the fact that Noble renders›

For Grayson Perry, *Vote Alan Measles for God,* rife with images evoking the threat of global terrorism, is a Bayeux Tapestry for modern times.

Walker's tapestry is American history writ large, telling a part of the African-American story that the history books seem to have ignored.

Kara Walker's *A Warm Summer Evening in 1863* adapts an image from *Harper's Pictorial History of the Civil War* depicting racially motivated violence.

his Nobson series of drawings, from which his *Villa Joe* tapestry is based, in close pencil strokes.

"There was a lot of attention paid to color accuracy, as I know that dealing with grays with natural dyes is particularly difficult," Noble says. "I spent ages with some photographic printers making a color-accurate photograph of one panel of the drawings, because they were sent a really huge digital file of the drawing. There's not necessarily accuracy for sending color information digitally because of different machines' compatibility."

Like many of the artists involved, Noble created the tapestry design as a series of pixels which helped him to pick out detail that might otherwise be missed. The final tapestry, though, is a blown-up section of his original drawing, as some details from the Nobson series are too tiny to translate to the loom.

"I was starting with large mountainous shapes and then smaller and smaller boulders and stones and then pebbles and then finally I was just stabbing the paper with an etching tool, just making indents'" he says. "My tapestry vocabulary is pretty awful, but they had to scale it up to get all the detail in."

Thankfully, the Sharps' tapestry vocabulary is better than Noble's, and these 14 tapestries rendered by novices but made by masters hold together as a show and as individual works.

"I am really happy with the results and they are just beautiful things," Christopher Sharp says. "There is a lot of talk about the credit crunch and the art world taking a hit, but I think that people are becoming increasingly interested in things that they can see and understand, things that are less conceptual. With tapestry, it is art but it is also craft. You can appreciate the synergy that has gone into it from the artists and the sheer work from the craftspeople as well." ✚

Gimme More!

bannersofpersuasion.com

The exhibition was at the Dairy in London November 10-22, and at the Loft in Miami, Florida, December 3-6.

The Very Bearable Lightness of Being

Alison Berger

"There's a reason why our stuff is so artisanal and takes so much time, and it's because no other process can give you that result. That's it. That's it, and there's no compromise."

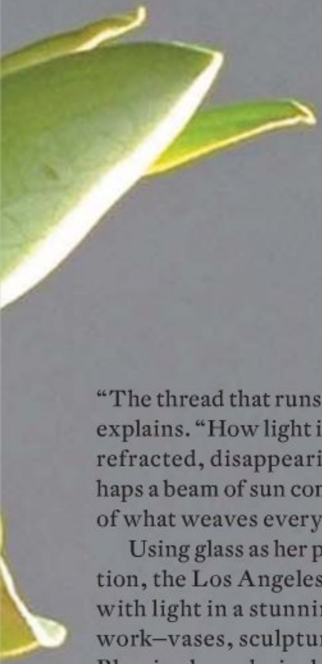
STORY BY
Joyce Lovelace

PORTRAIT BY
Dave Lauridsen

Alison Berger in her studio surrounded by her light fixtures and vessels holds a sketch of an astrolabe, an ancient device that inspired a commission. Opposite: Sketch of Heart and Cup Vase.

Below: Blown crystal Heart and Cup vases, each 6½ inches high. The separate "heart" and "cup" fit together to form a bud vase.

“Something can be well made, but if it doesn’t carry itself as its own form, then the craft is wasted. That’s largely why I work in clear crystal. The form comes first.”—Alison Berger



“The thread that runs through all my work is light,” Alison Berger explains. “How light is contained and captured and reflected and refracted, disappearing as it gets darker, coming forward as perhaps a beam of sun comes through. That’s really the encapsulation of what weaves everything together.”

Using glass as her primary medium and the past as her inspiration, the Los Angeles-based artist has explored her fascination with light in a stunningly diverse and ever-evolving body of work–vases, sculptures, drawings, lighting, site installations. Blurring boundaries long before it became a trend, she’s moved easily and with considerable success between the worlds of art, craft, design, architecture, fashion and film, with technical mastery and a sure vision as her constants. She draws from myriad influences and eras–fourth-century Roman glass, baroque floral still lifes, old scientific instruments, her own flea-market finds–to create timeless narratives. Whatever the scale or format, her objective remains the same: history reinterpreted, concept distilled to essence.

Like her work, Berger radiates a refined complexity. A youthful 45, she’s slim and elegant, with a pared-down, unfussy personal style. Her manner combines the expansive friendliness of a native Texan, the energy and intellectual intensity of an erstwhile New Yorker, and the mellow openness of the Angeleno she has been for some 15 years now.

Living in L.A. she says, allows her to be consistently “enveloped in light.” Her studio, in a 1920s building in West Hollywood, is white-walled and pristine yet warm and atmospheric, rich in architectural detail, a contemporary space redolent with vintage charm. All around the reception/office area are her vessels and objects–crammed in an antique cabinet or arranged on tabletops, illuminated here and there by her light fixtures and by candles she likes to burn even on sunny Southern California days, often to create a quiet mood when she’s drawing (“The power of lighting,” she observes, “is staggering”). Upstairs is her immaculate work space, with drawing tables, models of work in progress, and a balcony overlooking a lushly overgrown courtyard, a palm tree, and beyond, postcard views of the Hollywood Hills.

She shows a visitor samples from her new collection of handblown crystal vessels for the L.A. design emporium Blackman Cruz. They’re modern and deceptively simple, exquisitely evocative, heavy in more ways than one. Some give the illusion of being filled with water. One has a thick folded lip and number fragments etched onto it, suggesting an old beer bottle factory, a faded label›

Below and previous page: Hand-formed solid and blown crystal water bottles, 10-13 inches high, part of a 2008 collection Berger created for Blackman Cruz, are inspired by alchemy and baroque still life paintings.

Opposite: Scripted Crystal Chandelier, of 28 blown pendants, hand-etched with interpreted text from Leonardo da Vinci's sketchbook. Each chandelier is custom-made; 2-by-3-foot canopy.

from days gone by. Another is etched with Da Vinci's writing on water and how it flows. "They're about a secret underneath, a little story, a message in a bottle," Berger explains, picking up another, cloudy-looking piece, "and here, the idea that there's condensation on the glass." Wait–that's not real moisture? This reaction delights her. "No! It's solid form. I just finished the surface in a way that makes it look like it's been taken out of the freezer. Isn't that fun?"

Fun indeed, but Berger and her glassblowing team, with whom she works in her hot shop downtown, labor long and hard to achieve this subtle magic. "The truth about any art and design is, it's a discipline and you work at it every day," she says. "You have an assignment and you have to crack the code of it." A strong work ethic has been key to her success, along with instinct, initiative and a right place/right time embrace of opportunity.

Berger began her odyssey as a teenager in Dallas. "So I'm riding my bike," she recalls, "going down an alley, and I see something through the fence and I'm like, 'What's going on here?' I park my bike and literally hoist myself over the fence. And there are these guys blowing glass." Drawn to the fire, she learned the basics at this little shop, then a few years later studied glass and architecture at the Rhode Island School of Design. The RISD approach emphasized "a collage of resources, an intellectual understanding of the history of art, and an academic understanding of how to reinterpret it in your own language," she says. "I think the school shaped me in the ability to question and be auto-critical. To never really be attached to the outcome, but to be very sure of the process. It was never about, 'This is the best thing I've made this year.' It was more like, 'keep going, keep going.'"

Her early career path, accordingly, was "like skipping a stone. I kept moving, getting more information." Through RISD, she was able to apprentice with such leading lights in glass as James Carpenter and Dale Chihuly. She went to New York to practice architecture in the early 90s (a time when a handcraft element was flourishing in interiors), and was hired by the cutting-edge boutique firm Bausman-Gill. "They were very generous, so I got to design a lot." For the Warner Brothers Records office in Rockefeller Center, she collaborated on an award-winning installation that featured a large decorative screen in metal, glass and wood. "It had all these great metaphors of view and sound and music, and how you capture something ethereal–the physical-sense experience of time transitioning throughout the space of the day, and what the light does." ›

Photo/Barry Grossman.

Opposite: 2007 Lantern (sketch below), a two-part, blown crystal pendant light fixture {h. 10 in, dia. 8 in} meant to give an "electric candlelight" effect.

"I collected fireflies as a kid growing up in Texas, and essentially the lighting I produce is a continuum of the containers that held those points of light."—Alison Berger

After continuing her architecture studies at Columbia University, Berger went west to become an assistant designer at Frank Gehry's firm in Santa Monica. Her time there was "a very intense learning curve, developing an architectural vocabulary of fluidity, and again, concentrating on light," in projects she describes as "little jewels." One day Philip Johnson came in to work with Gehry on a residence, and the two asked her to carve out the inside of a pear, imagining it as a guest house on the property.

Deciding to stay in L.A., Berger next moved into set design. She had always kept her hand in glassblowing, and began making pieces for use on various sets: a futuristic glass IV and vessels for Madonna's *Bedtime Story* music video; for the film *Tank Girl*, a computer monitor system inspired by the French modernist architect Pierre Chareau. When the opportunity arose to join the art directors' union, she was tempted, but followed a gut instinct to pursue her art instead. "Something in me went, 'Well, what have I got to lose?'"

Once committed to being a full-time artist, Berger had a clear sense of how she wanted to market her glass objects. "I didn't want my stuff to be next to a blue bowl, because they would disappear. I somehow had this understanding that if they were to be sold, they had to be in couture areas of shops like Fred Segal or Takashimaya or Bergdorf Goodman or Ultimo, and they had to be by themselves, in their own vehicle. What was great was that in these couture, boutique environments, they would have my drawings up, copies of my sketchbook."

Fashion's elite took notice. Soon Comme des Garçons commissioned her to do an installation at their Tokyo showroom. "At the time [the company's founder] Rei Kawakubo was selecting artists to embody her season collection. For me, it was about all these layers of transparency and translucency that I do in my work, and that she was also doing in her layering of the clothes." In a nod to Giacometti's 1932 sculpture *The Palace at 4 A.M.*, Berger built glass cages to contain her pieces that jutted out into the sidewalk so that "people were stepping off the curb to avoid running into them." This was followed by another prestige commission, designing a line of functional crystal wares (bowls, creamers, cruets and other "heirlooms for the next generation") for Hermès. Again looking to the past, Berger drew on the Paris fashion house's humble beginnings as a saddle shop, aiming to create designs that would be, in essence, "as simple and pure as a bridle for a horse."

About seven years ago she began making light fixtures, with nostalgia as her departure point. "I collected fireflies as a kid growing up in Texas, and essentially the lighting I produce is a continuum of the containers that held those points of light. It keeps evolving and transforming, but all my pieces are about low-volume light—almost solid-form blown crystal, faceted so that the lens and the bulb are actually reduced. So you walk into a room and it's this idea of electric candlelight, atmospheric. And the shadow cast, and how that changes throughout the day, is as important as the piece itself."

Lately Berger is interested in doing more large-scale public art and site-specific projects. For the Cooper-Hewitt National Design Museum triennial exhibition in 2006, she made a sculpture out of antique glass photo slides. "I've collected them for over 25 years and never knew what to do with them. They're so beautiful, so intense. I just gave myself the assignment to create a form for them." This turned out to be a suspended light box covered on all four sides with a collage of haunting, 100-year-old images. Their collective impact, says Berger, is "a memorial to the past, a cross section of architecture, art, agriculture, rural, urban, industrial. As you move around the piece, you get a sense that what they depict is so vast."

A recent commission, for a Wallace Neff house in L.A., is based on the astrolabe, a handheld device used centuries ago to chart the stars. When she first set eyes on the space—a skylit atrium 25 feet high and 10 feet wide—Berger immediately pictured a boule form in an observatory. The end result is a wondrous construction in glass and bronze, eight feet in diameter, of complex rings that cast intricate shadows, and magnifying lenses that "take the sky and hold it as you walk through."

Handwork is integral to Berger's work, but not the point of it. "Something can be well made, but if it doesn't carry itself as its own form, then the craft is wasted," she says. "That's largely why I work in clear crystal. The form comes first. Then it functions as a vessel, or an object, or it holds light, or transforms a space. Being crafted is a given. It's like, yeah, it's hand-done and that's very important, but it has to be hand-done. There's a reason why our stuff is so artisanal and takes so much time, and it's because no other process can give you that result. That's it. That's it, and there's no compromise." ✚

Gimme More!
alisonbergerglassworks.com
blackmancruz.com
hollyhunt.com

Photo/Angie West.

STORY BY
Robert Sullivan

PORTRAIT BY
Elena Dorfman

Opposite: Judith Schaechter at the bay window of her cozy Philadelphia studio with her stained glass work *The Knot* at right.

Through the Looking Glass

Judith Schaechter

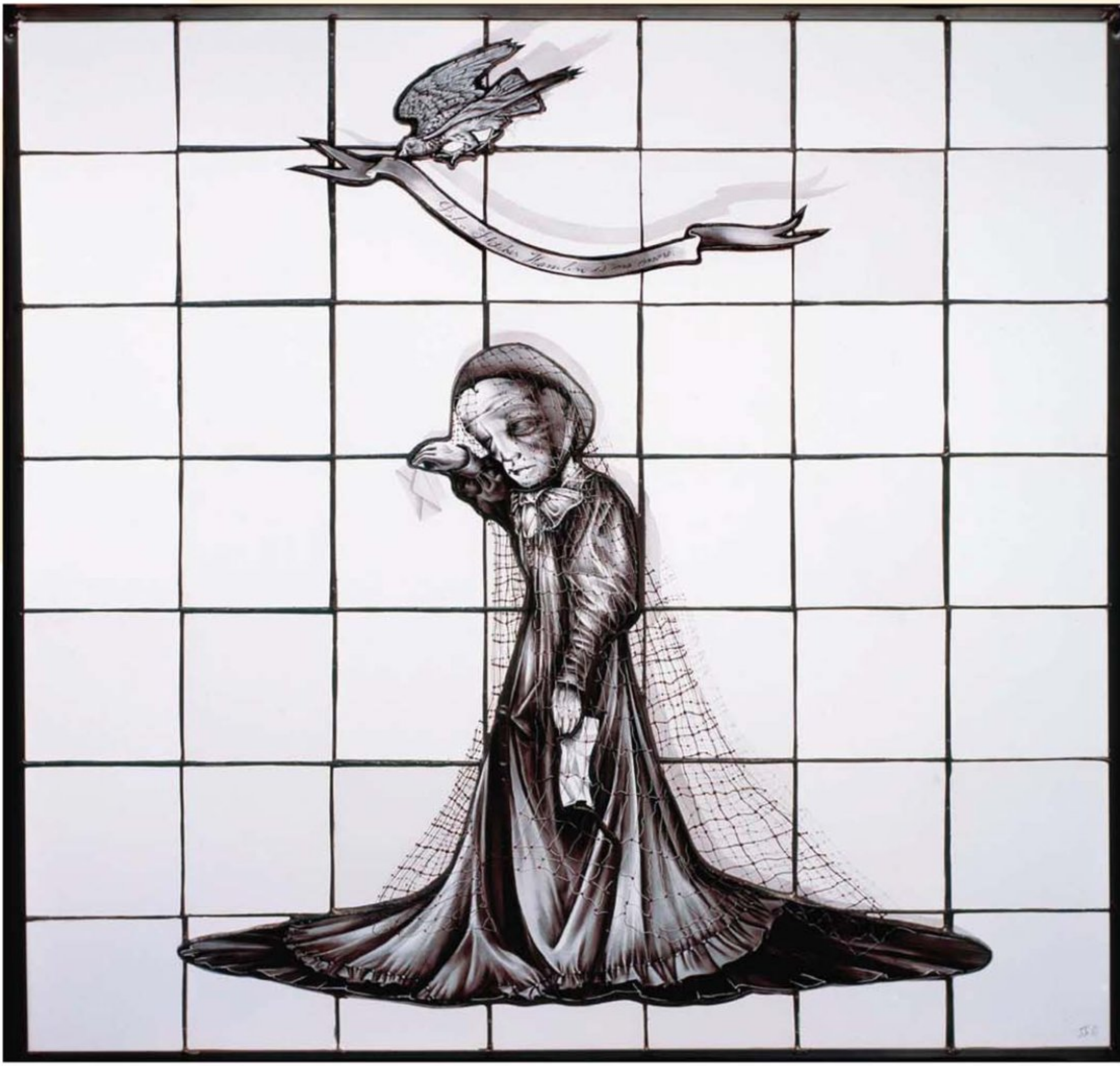
"Stained glass made itself known to me like no other medium and stained glass requires not a learning curve but fluency that I haven't gotten to yet. And, in a way, I'm stuck with this. For better or worse. And it is very much like a marriage."

"My new thing right now is I think that the whole craft identity crisis is a projection from art. It's *art* that has the identity crisis. Craft is fine."—Judith Schaechter

If the worlds of art and craft were involved in a kind of civil war, with the battlegrounds being blogs and gallery openings, panels and salons, then there would be the so-called artists on the one side and, coming up over the hill, on intricately crafted carousel horses, would be the so-called decorative artists, with their platoons of ceramists and furniture makers, with regiments of wallpaper designers and jewelry makers. They would very likely be led in their charge by General Judith Schaechter, who is not really a general, of course, but is a huge Civil War aficionado as well as a stained glass maker. Schaechter wouldn't just yell *charge*! She would shout points, philosophical notes and punch lines. Imagine her firing a rhetorical shot that pokes fun at her side. "No one calls themselves a decorative artist any more!" she says, for instance. "They might be an *applied* artist or a *craft* artist or a *functional* artist. No one says they are a *decorative artist*—that's like a category at a museum!" Then she fires again, this time aiming a little closer to the other team, or perhaps just shooting over their heads: "I will say that I agree with the Pasteur quote that Pasteur never actually said—'I don't think there's such thing as applied science and pure science. There's only good science.' Just change it to art."

The good thing about an art war is that (usually) no one gets hurt, physically. Another good thing about it is that it allows you to hear more precisely what artists on both sides think about what it is they do. Judith Schaechter, for one, knows exactly what she does—she makes stained glass. That's all she makes. She has made stained glass since college. She has not dabbled in painting or used ceramics techniques in her stained glass work or worked partly in gouache. In a time when artists and makers alike are changing their mediums as fast as they change their Facebook page, she is the constant, unchanging glass star. Why? "It bothers me that people change media all the time," she says. "It's like getting divorced before you've even met the person. Having a really intimate relationship with a material, you don't just leave it." She is hopelessly devoted to glass, in other words, chained to it and liberated by it. "Stained glass made itself known to me like no other medium and stained glass requires not a learning curve but fluency that I haven't gotten to yet. And, in a way, I'm stuck with this. For better or worse. And it is very much like a marriage."

Philadelphia is a place that intense luxury condo development has not yet found completely, and if you visit Schaechter there, you head south of downtown and come to a tough-looking old corner with a couple of Vietnamese restaurants and an auto repair shop. You have lunch at Viet Huong; they know her noodle order. After, you see her place is urban doll house-like—small and Victorian. Inside, it's dark and cozy, with a narrow wooden staircase that leads past the marionettes to the second-floor studio. Two cats play in the bay window, overlooking an immaculate workspace, CDs stored carefully along the wall, notes and decorations at a minimum. Watching it all is a small daguerreotype of her great, great, great-uncle, John Fletcher Hamlin, a Civil War soldier from Sugar Grove, Pennsylvania, who died in 1864 in Petersburg, Virginia, a tip to her interest in the paraphernalia of Victorian death mourning. Other tips are on her blog, entitled "Late Breaking Noose," and on her MySpace page where she loves listing inspirations, which are numerous: "Cemeteries and cemetery art … old New England graveyards, the Gettysburg battlefield, of course, but also lots of other stuff related to death piques my ›



Opposite: *EnigMedusa,* 2006 {h. 46 in, w. 25 in}, is about not knowing, about the preverbal awe and wonder necessary to creativity. It's an antidote to work made with concept aforethought.

Above: *John Fletcher Hamlin Is No More,* 2003 {h. 35 in, w. 36 in}, commemorates Schaechter's ancestor who died in the Civil War on his 21st birthday. His mother is reading a letter that says, "Your son is no more."

interest—I am interested in death in general. I mean, aren't we all on some level?... Civil War letters are amazingly beautiful and a tonic to all that is cynical and ironic in our world today."

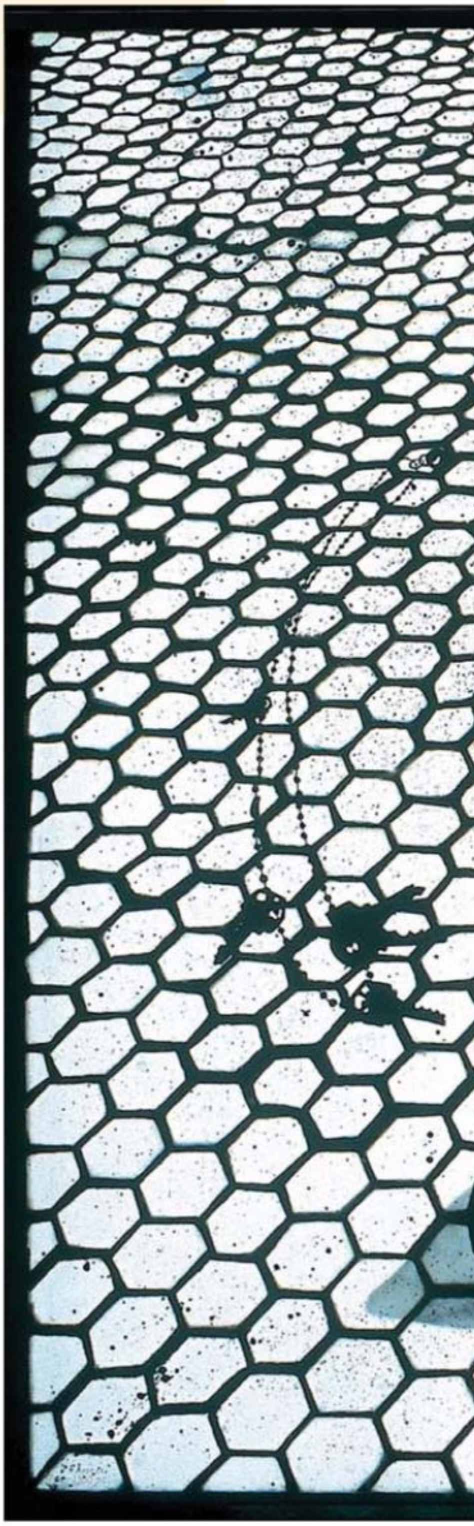
Schaechter grew up in Newton, Massachusetts, her mother an accomplished pianist, her father chairman of the microbiology department at Tufts, and for many years the man that the poison control people called on when they were concerned someone had swallowed a deadly mushroom. Even in her youth, she loved patterns. "I remember I'd sit on the toilet and stare at the tiles on the floor and see paintings that were way better than Turner," she remembers. "You know, ships in storms and stuff, beautiful things, and this was just all around my environment." At the Museum of Fine Arts, Boston, she liked the scary paintings. "There's one of someone being drawn and quartered," she says. "I would beg to see those things, as I recall, and then not be able to really look but be fascinated. I think children have an intuitive sense that the true function of an image is as a magic spell." On the lighter side, she also played with Lite-Brite, learned classical guitar and perpetually built furniture for her dollhouse. "To this day, I often think I'm just going to drop this art crap," she says. "I know how to make the most killer dollhouses."

She was supposed to have been a painter, like her grandmother, who learned to paint in her 70s, but Schaechter found an empty canvas terrifying. Or frustrating, or some combination. While studying painting at the Rhode Island School of Design, she took a class in stained glass. That was it. It was love/hate at first sight. Love because with stained glass she was making a thing that contained a picture. Hate because it takes forever; stained glass is hard, though she loves the part she hates, thankfully. "Recently, I said to a student, 'You can be my assistant, but you have to come up with all the ideas and I sit there and grind.'" The grind is a solution for her, a cure for her attention deficit disorder. "The problem with a lot of these media was that it was sort of a very direct confrontation with me and creativity," she says, "and th at is something I can walk away from with very little excuse to walk away. But with glass you have to do this." She points to her tools, to the painstakingly etched glass. "You have to put the contact papers on. You have to grind this. You have to sandblast there. And there's all this *stuff* that has to be done to it before *anything* has happened. By the time you are done you love it like a baby because you have gestated it."

In 1983, after graduating from RISD, she moved to Philadelphia. "Since no one knew me here I decided to reinvent myself as someone cool, 'cause I'd always been such a big dork," she says. "That was very difficult. That was quite a project, and totally worthless." She laughs her big, crazy, infectious laugh. "It turns out, I couldn't erase my inner dork!" She did hook up with the hard-core punk scene, playing in a band called Ice Box and another called Ken, an all-girl band with a guy singer. "Some people think my glass is nervous and edgy. Well, my songs were like the most morose morbid things in the world," she says. "My glass is a happy picnic in the sunshine compared to that songwriting stuff." In lieu of Grammy awards, she has, as a stained glass artist, won a Guggenheim Fellowship, a Pew Fellowship, the Louis Comfort Tiffany Foundation Award, as well as N.E.A. grants and, most recently, was named a United States Artists Fellow.

Lately, it's been difficult to open or renovate a new museum›

Right: *Still Life with Bank Robber,* 1996 {h. 18 in, w. 28 in}, shows the accoutrements of a robbery—mask, gloves, note, etc.—forming a halo above the man on the tile floor.



J.S. 1996

“Old New England graveyards, the Gettysburg battlefield…I am interested in death in general. I mean aren’t we all on some level?”—Judith Schaechter

without one of her pieces. For *Seeing Is Believing*, the site-specific piece Schaechter designed for the new Museum of Arts and Design, in New York City, she put together hundreds of abstract medallions to build a 11-foot-high, 9-foot-wide window. The reasons people think her work is dark may have to do with the appearance of widows, flashers, bank robbers, and dead or wounded unicorns. But she is not so much dark as observant, and she manages to mix medieval Christianity with Hello Kitty-ness, though there is no sugar coating—there is a simultaneously mischievous and serious stare into the accoutrements of death and other darknesses. With spider web-like nuance, Schaechter details remorse, or dread, or something somewhere having gone wrong, but behind it all—precisely because they are stained glass—is light.

Today, Schaecter is working away at *Self-Portrait of Someone Else*, a work inspired by a stained glass window design at Holy Trinity Church in Lincolnshire, England, an example of what stained glass artists call jumble windows, which, in this case, were smashed during the Protestant Reformation, and reassembled by an anonymous craftsperson whom Judith admires for his postmodern sensibilities. “I mean, this is incredible,” she says. The piece will take her a little less than two months—a quick one. She has no master plan but changes her mind as she goes.

It’s an austere workspace, a little medieval, except for the NPR on the radio, which is how she likes it. “I think people equate this kind of handwork and labor with a type of stupidity—let’s just call it what people think,” she says. “And they see the idea of somebody sitting there grinding 500 circles as, well, they say, why would you have somebody like Einstein sitting there grinding 500 circles when you could have his brilliant mind curing cancer or coming up with $E=MC^2$. But for a certain segment of the population this is a way to your intelligence and handwork is where it’s at. I couldn’t do it any other way. When I get arthritis, it’s all over.”

She is now back on her horse at the battleground of art and craft. “There are a lot of really obnoxious assumptions about art that have adversely affected craft,” she says. “My new thing right now is I think that the whole craft identity crisis is a projection from art. It’s *art* that has the identity crisis. And *they* sit there and project all their shit on us because they have no definition, and the art-for-art’s-sake thing was so nihilistic that when it came to its logical conclusion, all those people who liked to make art were left sitting there like musical chairs had ended, still standing without a chair to sit on.” She’s laughing again. “Thanks, Duchamp!”

After a chat, she walks you over to Broad Street, the main drag in Philly that runs up to the 37-foot-tall statue of William Penn, sculpted by Alexander Milne Calder, grandfather of Calder the engineer turned mobile maker and son of a tombstone maker from Aberdeen, Scotland. Philly looks like an older place on a drizzly day, a city from the 70s, or before, and as Schaechter walks, she gets worked up about old cathedrals, and what it must have been like, in, say, 1200. How sensually engulfing, especially if you add incense and music, and then, to the stained glass, the sun. “It must have been amazing,” she says. “Think about it.” ✚

Gimme More!

To hear a podcast of Robert Sullivan’s interview with Judith Schaechter go to americancraft.org and click on listen.

Opposite: *Mother and Child*, 2006 {h. 34 in, w. 23}, was inspired by the war, specifically the sadness of mothers' losing their children to it.

Above: *Multiplication Table,* 2004 {h. 32 in, w. 32 in}, among recent works inspired by radial patterns in church windows, also is about what the multiplication table means to the mathematically challenged artist.

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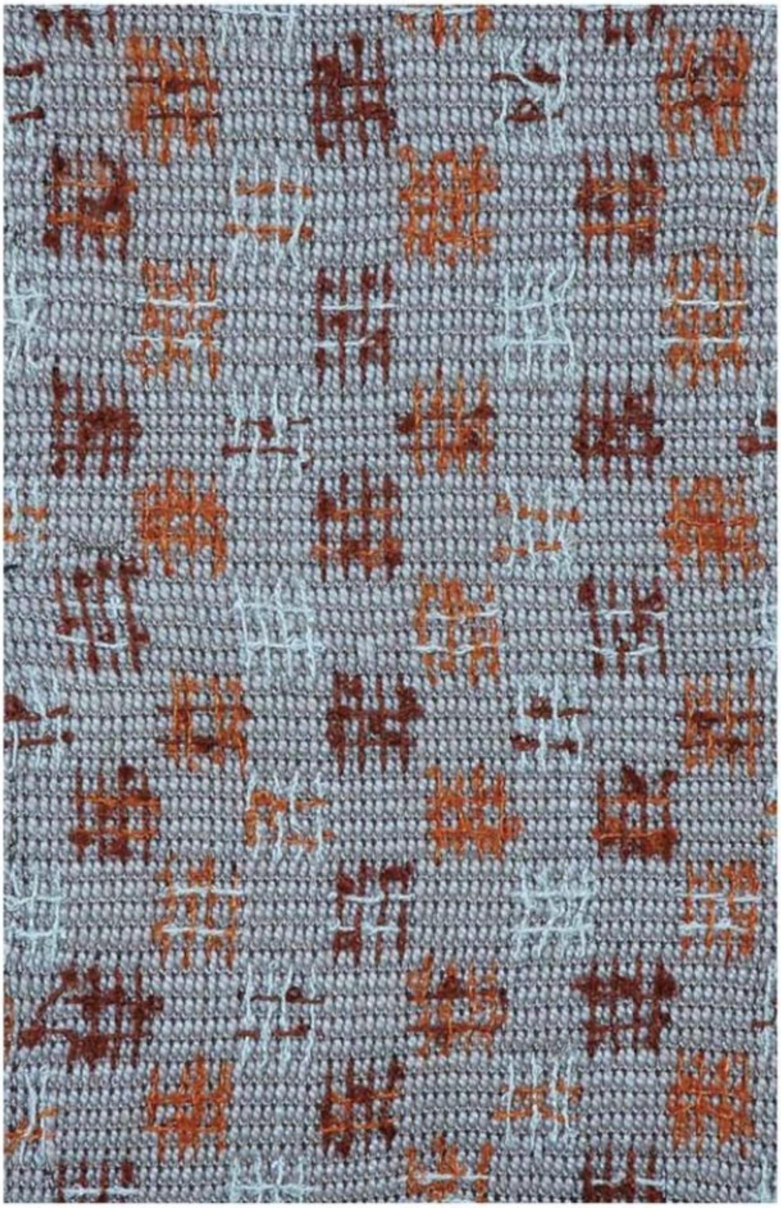

Liberal Arts: A Museum for Black Mountain College

The history of a legendary but short-lived educational experiment lives on through its objects and archives.

STORY BY
Sally Hansell

Above:
Lore Kadden Lindenfeld
Double-weave Sample with Rectangular Floats, 1945-48, rayon {h. 10 in, w. 6 in}.

Left:
Peter Voulkos
Large Vase, 1953, stoneware {h. 17 in, w. 9 in, d. 9 in}.

Right:
Karen Karnes
Casserole, 1950s, stoneware, tenmoku glaze {h. 7 in, w. 8 in, d. 8 in}.

Radical. Revolutionary. Legendary. These are adjectives commonly used to evoke the atmosphere of Black Mountain College, the experimental learning community that from its founding in 1933 drew an electric mix of avant-garde artists, architects, writers and creative thinkers to a remote campus in the Blue Ridge Mountains. Located near the hamlet of Black Mountain, some 18 miles from Asheville, North Carolina, the college became a cauldron of multi-disciplinary artistic activity during its brief existence, fertile ground for Bauhaus émigrés like Josef and Anni Albers, Abstract Expressionists like Robert Motherwell and Willem de Kooning, and leaders in the studio pottery movement such as Karen Karnes and Peter Voulkos. Buckminster Fuller, John Cage and Merce Cunningham also figure prominently in the school's history, which ended in 1957 when financial instability forced it to close. Today a small storefront museum in downtown Asheville is carrying on the school's remarkable legacy. Named the Black Mountain College Museum + Arts Center, it holds among its varied resources a collection of some 350 works created by the school's students and faculty.

Founded in 1993, the museum collects art created throughout the careers of the students and faculty, but its greatest treasures are those made at the college, says Alice Sebrell, the museum's unassuming program director. Craft objects were made in Bauhaus-style "workshops" that Josef Albers established to provide functional items for the self-governing community and to supplement the curriculum. Recruited to the college promptly after the Nazis closed the Bauhaus in 1933, the Alberses made the college "one of the most significant inheritors of Bauhaus philosophy," Sebrell says.

Visitors to the museum's gallery can rest on two Bauhaus-style benches built in 1942 by Alex Reed and Molly Gregory, head of the woodworking shop. The pew-like seats were crafted for the contemplative setting of the Quiet House, a Quaker-like stone structure that Reed built in memory of a deceased child. Other furniture holdings include an innovative bent plywood chair made at the college by architecture professor Lawrence Kocher, who designed the school's modernist Studies Building and other structures.

Perhaps the most important holding from the pottery workshop is a vase made by Peter Voulkos as a 1953 summer instructor. This vessel "represents a transition period when Voulkos still made quasi-functional objects before moving toward abstract sculptures," Sebrell says. "It was at the college that he met the Abstract Expressionists. That totally changed the way he began thinking about his work. Shortly thereafter, he began thinking sculpturally." Also noteworthy are a platter by the writer and potter M.C. Richards, who discovered clay while teaching English at Black Mountain, and a casserole by potter-in-residence Karen Karnes.

Anni Albers directed the weaving workshop, and the museum owns place mats, runners and a striking tablecloth woven by Fred Goldsmith under her tutelage. Fiber artist Lore Kadden Lindenfeld donated a 1940s double-weave sample with rectangular floats that echo Bauhaus textiles. A large tapestry by Evelyn Williams Anselivicius, part of her Geodesic series from the 1970s, presents an assemblage of multi-colored triangles, squares and circles suggesting a collapsed Buckminster Fuller dome.

Devoted to exploring and preserving the history of Black Mountain College and matching its intellectual rigor, the museum produces publications, organizes exhibitions and develops public programs to raise awareness–all with a staff of one. A yearlong series, "The Shape of Imagination: Women of Black Mountain College," is currently honoring faculty and students in three exhibitions.* The museum's extensive archives hold correspondence, class notes, diplomas and original college publications, including historically significant items like the letters written home by Alma Stone Williams, the first African-American ›

Top:
M. C. Richards
Platter, 1950s, stoneware {h. ½ in, w. 13½ in, d. 12¾ in}.

Above: Portrait of the writer and potter M.C. Richards (later known for the book *Centering*) ca. late 1940s, early 1950s, by Hazel Larsen Archer, who photographed many Black Mountain artists.

Nestled in the Blue Ridge Mountains, this maverick educational community proved a magnet for the avant-garde in many disciplines.

student to attend the college in 1944, making Black Mountain one of the first Southern schools to integrate, according to Sebrell.

The Black Mountain Museum + Arts Center is testimony to the vision of Mary Holden Thompson, who as a teenager had lived near Black Mountain but realized the significance of the place only later. Living in Paris in the 1980s, she began hearing about the college from artist friends and thought of launching a museum. "I thought it astounding that there wasn't more information in the Black Mountain area," she says. "I began writing letters, contacting former students and trying to figure out how this would all come together." In 1993 Thompson moved back to Black Mountain to incorporate the museum. She has since returned to Paris but continues to help with fund-raising and networking.

Despite limited space and funding, the museum has been quietly building its collection, which has been almost entirely made up of donations from alumni and faculty and their families. In a promising new venture, the museum is developing a partnership with the University of North Carolina at Asheville. The university plans to help house and preserve the collection, to create exhibits and to digitize archival materials, says Helen Wykle, the special collections librarian at the school's D. H. Ramsey Library. In this spirit of collaboration and with vision and determination, the museum will continue to grow and cultivate appreciation for an influential 20th-century American artistic heritage. ✚

** The first exhibition presents some 50 artists (through February 14, 2009); the second is on Anni Albers, Ruth Asawa and M.C. Richards (February 27–June 27); and the third spotlights Dorothea Rockburne (July 10 – November 7).*

Gimme More!
blackmountaincollege.org
bmcproject.org
archives.ncdcr.gov/bmc_web_page/bmc.htm

Right:
Joan Potter Sihvonen Loveless
Weaving, 1960s
wool {h. 56 in, d. 37 in}.

Bottom Left:
Mim Sihvonen,
Stool, 1948
maple {h. 30 in, w. 12 in, d. 12 in}.

Bottom Right:
Fannie Hillsmith
The Red Chair, 1954
painting {h. 35 in, w. 31 in}.

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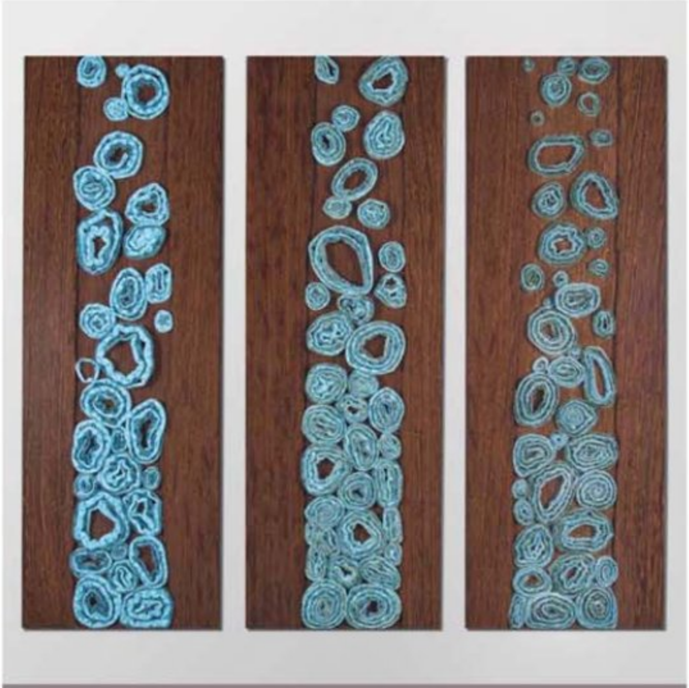

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Booth 419

CHRISTINE SIMPSON FORNI

1500 West Monroe #719, Chicago, IL 60607 312-307-7824
www.christinesimpsonjewelry.com simpson@speedsite.com

A Conversation with Coral, copper, vitreous enamel, clay paper, sterling silver, 23k gold leaf, 5 by 4 by ½ inches.

Booth 508

ELISE WINTERS

56 Adams Avenue, Haworth, NJ 07641 201-501-0520
www.elisewinters.com elise@elisewinters.com

Cuff bracelet, polymer clay, acrylic paint, 3 by 4 by 3 inches.

Booth 226

DENISE BETESH

157 South Armijo Lane, Santa Fe, NM 87501 505-466-1033
www.denisebetesh.com dbetesh@newmexico.com

Handmade chains, 22k gold, 16 – 36 inches.

Booth 818

ELIZABETH GARVIN

77 Bleecker Street, Suite C125, New York, NY 10012 212-420-9470
www.elizabethgarvin.com eg@elizabethgarvin.com

Disk pendant, sterling silver, 18k gold, 1½ by 1½ by ½ inches.

Booth 804

BIBA SCHUTZ

155 West 29th Street, New York, NY 10001 212-947-3903
www.bibaschutz.com biba@bibaschutz.com

Spacial brooch, sterling silver, steel, 2 by 4¼ by 1¾ inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 1117

FRED KAEMMER

134 East 9th Street, St. Paul, MN 55101 651-222-2022
www.fredsglass.com fredsglass@comcast.net

Glass bowl with silver leaf, 8½ by 11 by 6¼ inches.

Booth 720

GEORGE SAWYER

219 North 2nd Street #300, Minneapolis, MN 55401 612-375-1799
www.georgesawyer.com sales@georgesawyer.com

Rings, 18k yellow gold, 14k red and gray gold, patinated fine silver, 3/8 by 1 by 1 inch.

Booth 3803

GARY KNAPP

526 East 3rd Street, Stevensville, MT 59870 406-777-3797
www.catseyecraftsman.com rosewood@catseyecraftsman.com

Craftsman wall clock, cherry and walnut, 32 by 14 by 4 inches.

Booth 3807

ILENE SCHWARTZ

P.O. Box 525, Chester, NY 10918 845-469-6412
www.ileneschwartzjewelry.com isjdesigns@optonline.net

Pendant and earring set, 18k gold with peridot, rubber cord, pendant 1¼ by 1 by 3/16 inches.

Booth 1315A

JEFF FREEMAN

10 Brewer Avenue, Bar Harbor, ME 04609 207-669-2356
www.jefffreemanart.com deadcarp1@yahoo.com

Side table, polished acid-stained concrete top, aluminum base, 34 by 49 by14 inches.

Booth 422

HILARY HACHEY

3747 Beech Avenue, Baltimore, MD 21211 410-662-9445
www.hilaryhachey.com hilaryhachey@verizon.net

Cuff bracelets, Avocado Group, sterling silver, both 2 inches at widest point.

Booth 809

IOTA

www.iotawestenburg.com

Booth 610

JANE BOHAN

611 Broadway #840, New York, NY 10012 212-529-6090
www.janebohan.com info@janebohan.com

Pendant, 18k gold, green garnet, diamonds, 2 by 1½ inches.

Booth 1202

STUDIO 233

P.O. Box 66, Hopewell, NJ 08525 609-466-2064
www.studio-233.com jimwebb@studio-233.com

Table lamp, clay, mica, 30 by 18 by 18 inches.

Booth 1707

JENNIFER MCCURDY

P.O. Box 138, Vineyard Haven, MA 02568 508-627-0443
www.jennifermccurdy.com jen@jennifermccurdy.com

Ribbon Vessel Deconstructed, porcelain, 12 by 10 by 10 inches.

Booth 703

JENNIFER JORDAN PARK

11 Rolling Hills Drive, Budd Lake, NJ 07828 973-448-1331
www.weareverjewelry.com jennifer@weareverjewelry.com

Necklace, cloisonné enamel, 22k/18k gold, garnet, 2½ b y 3 by ¼ inches, length 18 inches.

Booth 222

LISA CROWDER

2710 East Cesar Chavez Street, Austin, TX 78702   512-320-0753
www.lisacrowder.com   info@lisacrowder.com

Necklace, enamel and sterling silver, 2 by 1½ by ¼ inches.

Booth 1311

HELEN HEINS PETERSON

430 McKinley Avenue, Eau Claire, WI 54701   715-834-8961
www.helenheinspeterson.com   helen@helenheinspeterson.com

Table, wood, colored markers, pencils, inks, 34 by 42 by 18 inches.

Booth 5203

GARWOOD DESIGN

1703 East Carson Street, Pittsburgh, PA 15203   412-335-6115
bethsturm@mac.com

Necklace, sterling silver, crystal, 16 by 4 by 1 inches.

Booth 520

JACOB ALBEE DESIGNS

P.O. Box 1213, Burlington, VT 05402   802-540-0401
www.jacobalbee.com   info@jacobalbee.com

Rings, meteorite, 18k, 24k gold, diamonds, gemstones.

Booth 212

K. MITA DESIGN

72-11 Austin Street #311, Forest Hills, NY 11375 718-906-1076
www.k-mita.com design@k-mita.com

Pin/pendant, Moiré collection, 18k yellow gold, oxidized silver, 1¼ by 1¼ by ½ inches.

Booth 4100

LESLIE THOMPSON

62 Watkins Way, Oak View, CA 93022 805-649-3470
lthompson@west.net

African jar, tapa cloth design, porcelain with carved black slip, 8 by 9 by 9 inches.

Booth 2111

TURTLE ISLAND FIBERS

230 East 14th Street Suite C, Traverse City, MI 49684 231-929-1115
www.TurtleIslandFibers.com krys@turtleislandfibers.com

Rugs, assorted colors and sizes.

Booth 612

KEITH LEWIS STUDIO

P.O. Box 357, Rifton, NY 12471 845-658-3428
www.keithlewisstudio.com info@keithlewisstudio.com

Mica Orbit earrings, translucent amber mica, 23k gold leaf, green pearl, 2¼ by 1 by 1 inches.

Booth 812

CAROL HEARTY

845-276-8661
www.carolhearty.com   chearty@netzero.net

Handbags shown in recycled billboard vinyl, available in leathers.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 5207

KIMBERLY HODES DESIGNS

5442 Echo Ridge Road, Raleigh, NC 27612   919-782-2665
www.hodesdesign.com   khodes@nc.rr.com

Tree of Life pendant, polymer clay, sterling silver, 2 by 2 by ¼ inches.

Booth 1809

BELLA BELLA ARTS, INC.

241 West Grimes Lane, Bloomington, IN 47401   812-323-1637
www.bellabella.com   lara@bellabella.com

Swag coffee table, resin, 16 by 50 by 26 inches.

Booth 1513

MARTIE NEGRI

180 East Prospect Avenue #187, Mamaroneck, NY 10543   914-629-3361
www.martienegri.com   martienegri@aol.com

Harvest vessels, fused, blown, cold-worked glass.

Booth 619

MICHELE MERCALDO

280 Shawmut Avenue, Boston, MA 02118   617-350-7909
www.michelemercaldo.com   info@michelemercaldo.com

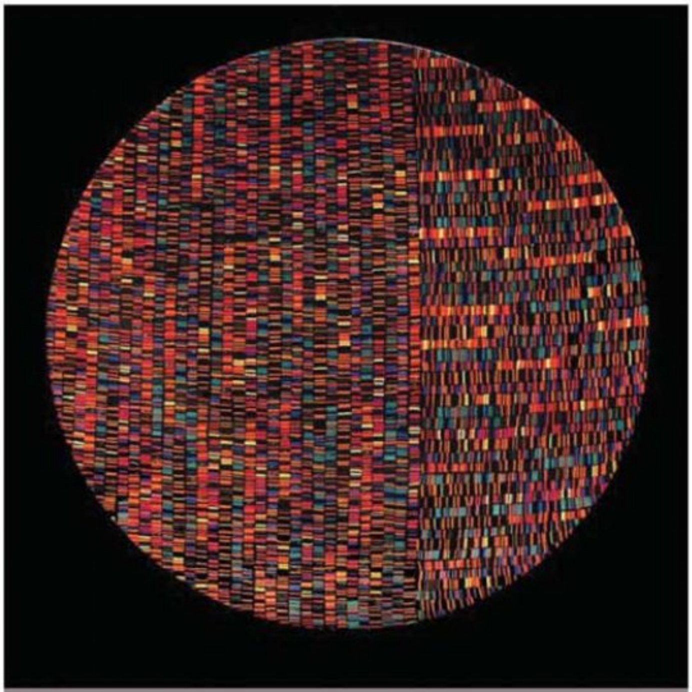
Bracelet and rings, 14k white gold and diamonds, bracelet ¼ by ¼ by 7¼ inches.

Booth 919

MICHELLE MOENSSEN

49020 Fox Drive South, Plymouth, MI 48170   248-420-9711
www.michellemoenssen.com   mmoenssen@ameritech.net

Jacket, silk chiffon, merino wool, mohair, wet-felted, 24 by 20 inches.



Booth 727

MARTIN KREMER

32 Pine Drive, Pound Ridge, NY 10576   914-764-1505
www.kremerglass.com   martykremer@optonline.net

Red Evidence plate, glass, 2 inches by 20 inches diameter.

Booth 1001

PATRICIA PALSON

1111 Pine Street, Contoocook, NH 03229 603-746-6558
www.patriciapalson.com ppalson@comcast.net

Boogie Woogie jacket, handwoven, silk, merino wool, rayon.

Booth 4214

ERNEST PORCELLI

543 Union Street, Brooklyn, NY 11215 718-596-4353
www.ernestporcelli.com eporcelliart@cs.com

Landscape with Window, fused bent glass, 34 by 16 by ½ inches.

Booth 1424

PATRICIA UCHILL SIMONS

731 Jones Street, Berkeley, CA 94710 401-461-9444
www.pats.com claypat2005@yahoo.com

Ceramic animal, 10 by 11 by 14 inches.

Booth 1210

PIEPER GLASS

2778 Halls Chapel, Burnsville, NC 28714 828-675-1113
www.pieperglass.com kenny@pieperglass.com

Wall piece, glass and wood, 33 by 50 by 5½ inches.

Booth 514

GABRIEL OFIESH

P.O. Box 2002, Charlottesville, VA 22902 434-295-9038
gabrielofiesh.com gdoii@aol.com

Orbit rings, 18k yellow and 14k white gold, white and colored diamonds. ½ inch wide.

Booth 3602

SEAN M. GILLESPIE

2079 South Pennsylvania Street, Denver, CO 80210 303-949-8769
www.fineartwoodworking.com seanmgillespie@msn.com

The Couple, wood wall art, goncalo alves, wenge, steel, 36 by 3 by 3½ inches each.

Booth 2407

DAN NEIL BARNES STUDIOS

1617 Versailles Road, Lexington, KY 40504 859-233-1730
www.danbarnesglassart.com danneilbarnes@insightbb.com

Solar disk, glass, wood, metal, 8 by 30 inches.

Booth 112

PEGGY ENG

P.O. Box 63146, St. Louis, MO 63163 314-771-0477
www.peggyeng.com peggy.eng@sbcglobal.net

Swish brooch, carved aluminum, anodized, dyed, 5¼ by 1¾ by ¼ inches.

Booth 5108

SHIRLEY PRICE LIMITED EDITIONS

18500 Martinique Court, Villa Park, CA 92861   714-637-1147
www.spltdeditions.com   spltdeditions@aol.com

Geisha's Secret-Charity pendant, Red River jasper, fine silver, pearl, 5 by 4 by ¼ inches.

Booth 1512

TSUGA STUDIOS

678 Goldthwaite Road, Chester, VT 05143   802-875-1825
www.tsugastudios.com   tsugastudios@vermontel.net

Two-color incalmo bowls, blown glass, 4½ by 12 inches wide.

Booth 304

VALERIE HECTOR

1187 Wilmette Avenue, Wilmette, IL 60091   847-328-1585
www.valeriehector.com   valerie@valeriehector.com

Beaded necklaces, glass, resin, sterling silver, beaded elements variable in size.

Booth 304

VALERIE HECTOR

1187 Wilmette Avenue, Wilmette, IL 60091   847-328-1585
www.valeriehector.com   valerie@valeriehector.com

Bodhi brooch, sterling silver, 4¾ by 3⅜ inches.

Booth 1904

TOM KENDALL

10936 Three Mile Road, Plainwell, MI 49080   269-664-5430
www.mei.net/~oakleafpottery   oakleafpottery@mei.net

Pitcher, porcelain, 15 by 9 by 6 inches.

Booth 1013

SO YOUNG PARK STUDIO

P.O. Box 23192, Rochester, NY 14692   585-880-9242
www.soyoungparkstudio.com   info@soyoungparkstudio.com

Pendant/brooch, 24k gold leaf, 18k gold, oxidized sterling silver, 2½ by 3 by ¾ inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 1004

MARY LYNN O'SHEA

2672 Weybridge Road, Weybridge, VT 05753   802-545-2090
www.marylynnoshea.com   marylynnoshea@gmavt.net

Windham Bristol chair and jacket, cotton/rayon Jacquard-woven fabrics, chair 44 by 26 by 28 inches.

Booth 817

PATRICIA MADEJA

735 Bay 7th Street, West Islip, NY 11795   631-661-2509
www.patriciamadeja.com   callahanmadeja@earthlink.net

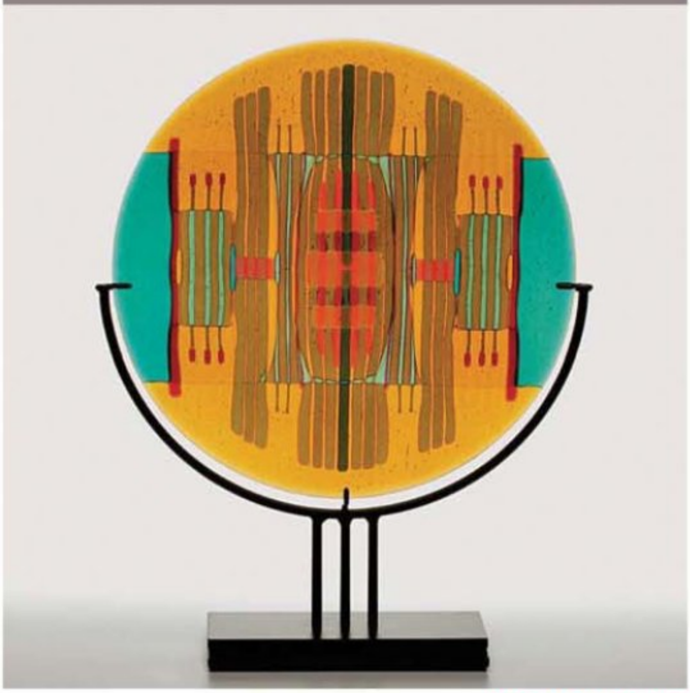
Rhombohedron earrings, 18k gold,quartz, 1¾ by ¾ by 7⁄16 inches.

Booth 1302

LATIMER GLASS STUDIO

1 Cottage Street, Easthampton, MA 01027 413-527-5567
www.latimerglass.com latimerglass@choiceonemail.com

Panel, fused glass on custom metal stand, 22 by 18 by 4 inches.



Booth 1015

SANA DOUMET

P.O. Box 5328, Clearwater, FL 33764 727-455-5802
www.sanadoumet.com sdoumet@tampabay.rr.com

Necklace, sterling silver, 22k and 18k gold, 36 inches long by ¾ inch.

Booth 900

CHRIS TRIOLA

1114 East Mt. Hope Road, Lansing, MI 48910 517-484-3480
www.christriola.com ctriola@aol.com

Garment

Booth 800

BAHARAL-GNIDA

1314 Old Post Road, P.O. Box 308, Rifton, NY 12471 845-658-3539
www.baharal-gnida.com baharalgnida@earthlink.net

Nest brooch, sterling silver, stainless steel, hollow-constructed, 2½ by 3 by ⅓ inches.

Booth 1320

G. TODD VAUGHN WHIMSICAL SCULPTURE

8027 Kolb Avenue, Allen Park, MI 48101 313-971-2752
www.gtoddvaughn.org sculptodd@yahoo.com

Apple with frogs, clay and bronze, 18 by 12 by 12 inches.

Booth 1314

PFLIPSEN GLASSWORKS

121 North Fremont Street, River Falls, WI 54022 715-222-9272
www.pfostudio.com thepflipsen@yahoo.com

Shpichka sculpture, glass and metal, 23 by 5 by 5 inches.

Booth 4212

ALAN & ROSEMARY BENNETT

7660 Hickory Hill Road, Bath, NY 14810 607-776-3735
www.bennettclayfish.com rosemarybennett@wildblue.net

Fish Pile, stoneware, porcelain, special-effects glazes, 36 by 36 by 10 inches.

Booth 5104

ANANDA KHALSA

57 Duncan Avenue, Providence, RI 02906 303-817-2291
www.anandakhalsa.com ananda@anandakhalsa.com

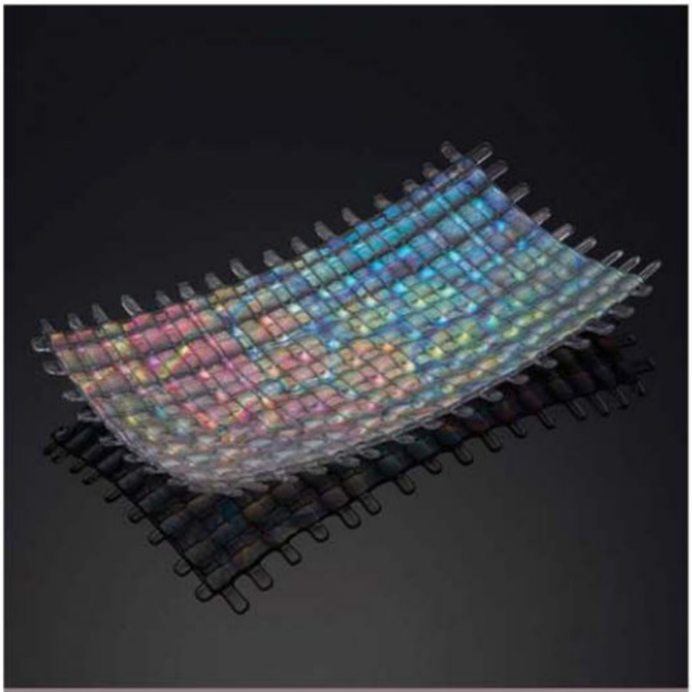
Raven necklace, 22k gold, paper, paint, glass, garnet, hand-painted, fabricated, 1½ by 1¼ inches.

Booth 5204

SUSANNE WILLIAMS

616 9th Street South, Moorhead, MN 56560   701-235-1164
www.willinilli.biz   susanne@willinilli.biz

Clutch with Rosettes, leather, vintage necktie lining, 5 by 12 by 3 inches.



Booth 3501

DESIGNS BY SHOSHANA ENGLARD

748 Linwood Avenue, St. Paul, MN 55105   612-801-2237
www.shoshanaglass.com   shoshana@shoshanaglass.com

Fused glass dichroic platter, 12 by 7 inches.

Booth 911A

CLAUDIA MILLS

3823 Pearl Street, Philadelphia, PA 19104   215-386-2347
www.claudiamills.com   info@claudiamills.com

Handwoven area rug, cotton yarn and fabric strips, 10 by 2 feet.

Booth 2502

SOLINGLASS

74 Cotton Mill Hill, Studio A-328, Brattleboro, VT 05301 802-251-0989
www.solinglass.com solinglass@hotmail.com

Kauri Azul, detail, glass, 23 by 6 by 7 inches.

Booth 3704

MYRA BURG

171 Pier Avenue #353, Santa Monica, CA 90405 310-399-5040
www.myraburg.com myraburg@yahoo.com

Wall sculpture, wrapped fiber, hollow core.

Booth 1503

MAIN GLASS STUDIO

2902 South County Road 29, Loveland, CO 80537 970-669-0333
www.mainglass.com semkkm@aol.com

Sculptural vase, Forest series, handblown glass, faceted, sandblasted, 10 by 5½ by 2 inches.

Booth 425

MAGICK FUSAGER DESIGN, INC.

P.O. Box 3349, Fairfield, CA 94533 707-429-9872
www.itsmagick.com contact@itsmagick.com

Pendants, fine silver, enamel, 1¼ by 1 by ⅛ inches.

Booth 4610

GWEN BERNECKER

409 Rennard Drive, Exton, PA 19341   610-772-1843
www.twoolivesstudio.com   gwen@twoolivesstudio.com

Kin Mizuki pendant, fine silver, 24k gold keum-boo, 3 by 2½ by ¼ inches, necklace length 16 inches.

Booth 1518

MICHAEL MACONE

260 Industrial Boulevard, Shell Lake, WI 54871   800-850-8880 x22
www.maconeclay.com

Extruded clay wall vases with etched additions, 17 by 1½ inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 523

ASHKA DYMEL

100 South Oxford Street, Brooklyn, NY 11217   718-488-8985
www.ashkadymel.com   ashka.dymel@verizon.net

Bracelet, sterling silver, tourmaline beads, 1½ by 7¼ by ¼ inches.

Booth 414

SYDNEY LYNCH

2949 Plymouth Avenue, Lincoln, NE 68502   402-435-2920
www.sydneylynch.com   sydney@sydneylynch.com

Necklace, sterling, 18k gold, agate beads, 18 inches long.